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THREE ADAGIOS AND TWO TRIOS.

3 ADAGIOS UND 2 TRIOS

für Orgel

komponirt und

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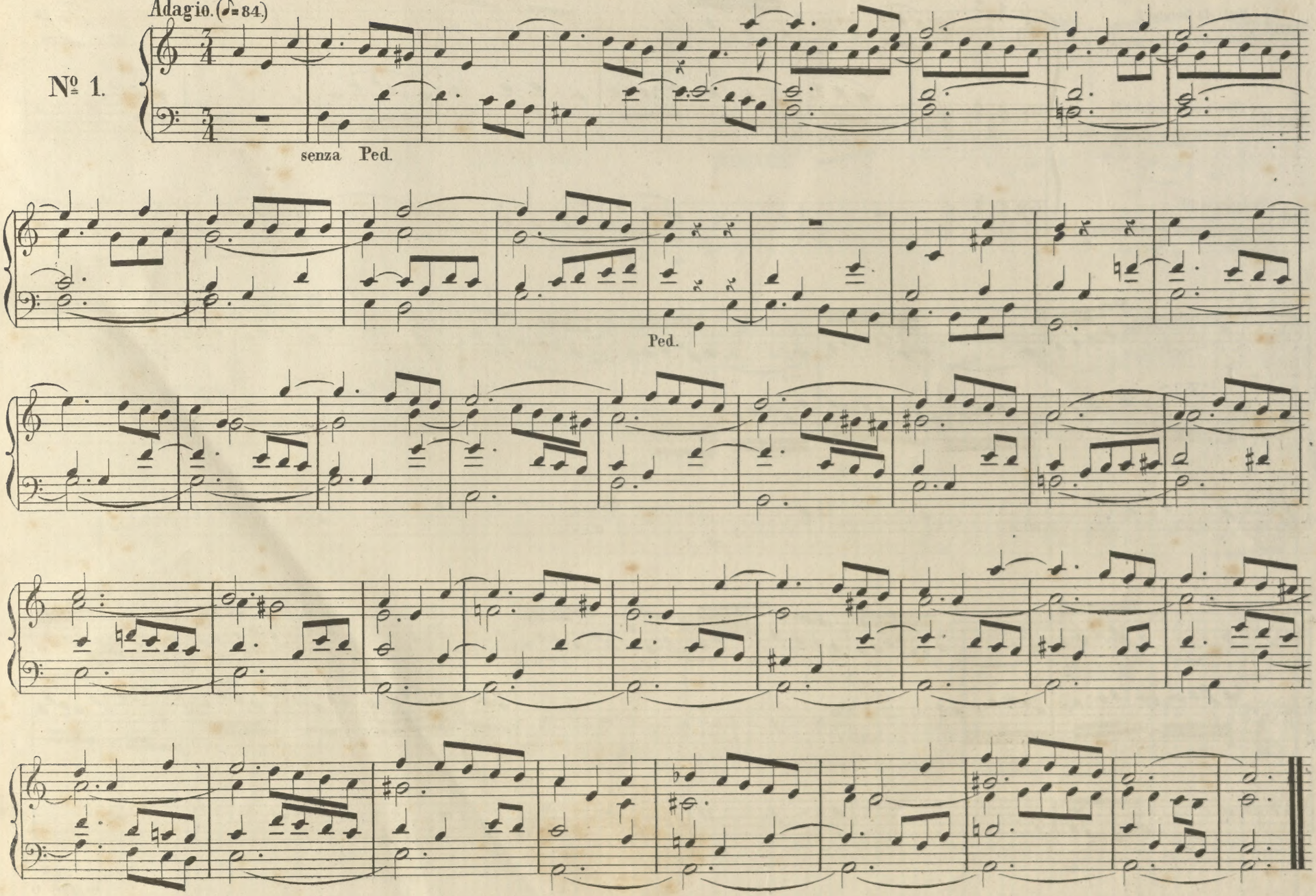
Adagio. (♪= 84.)

№ 1.



Mit sanften Stimmen. | *With soft Stops.*

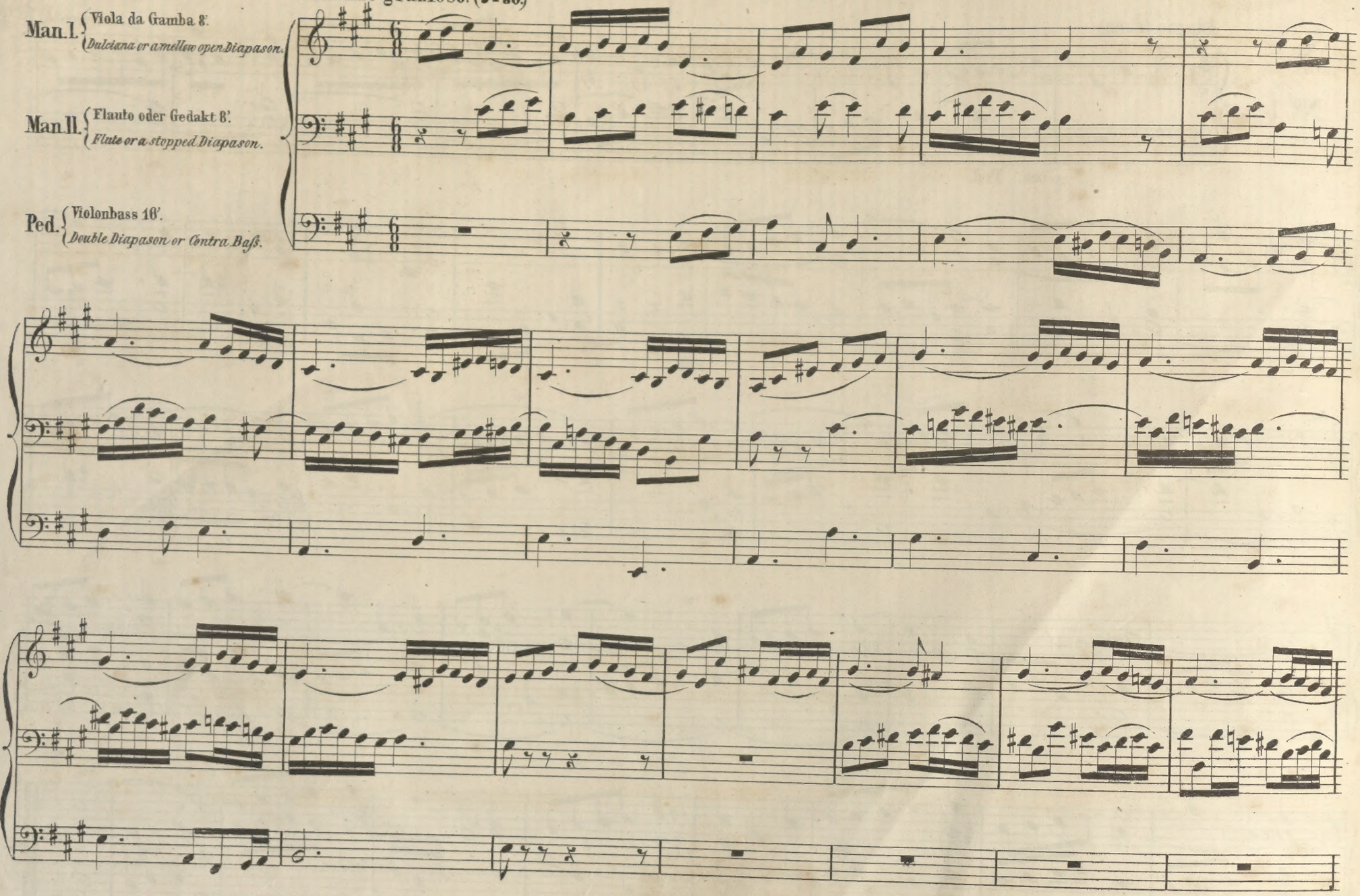
№ 2.

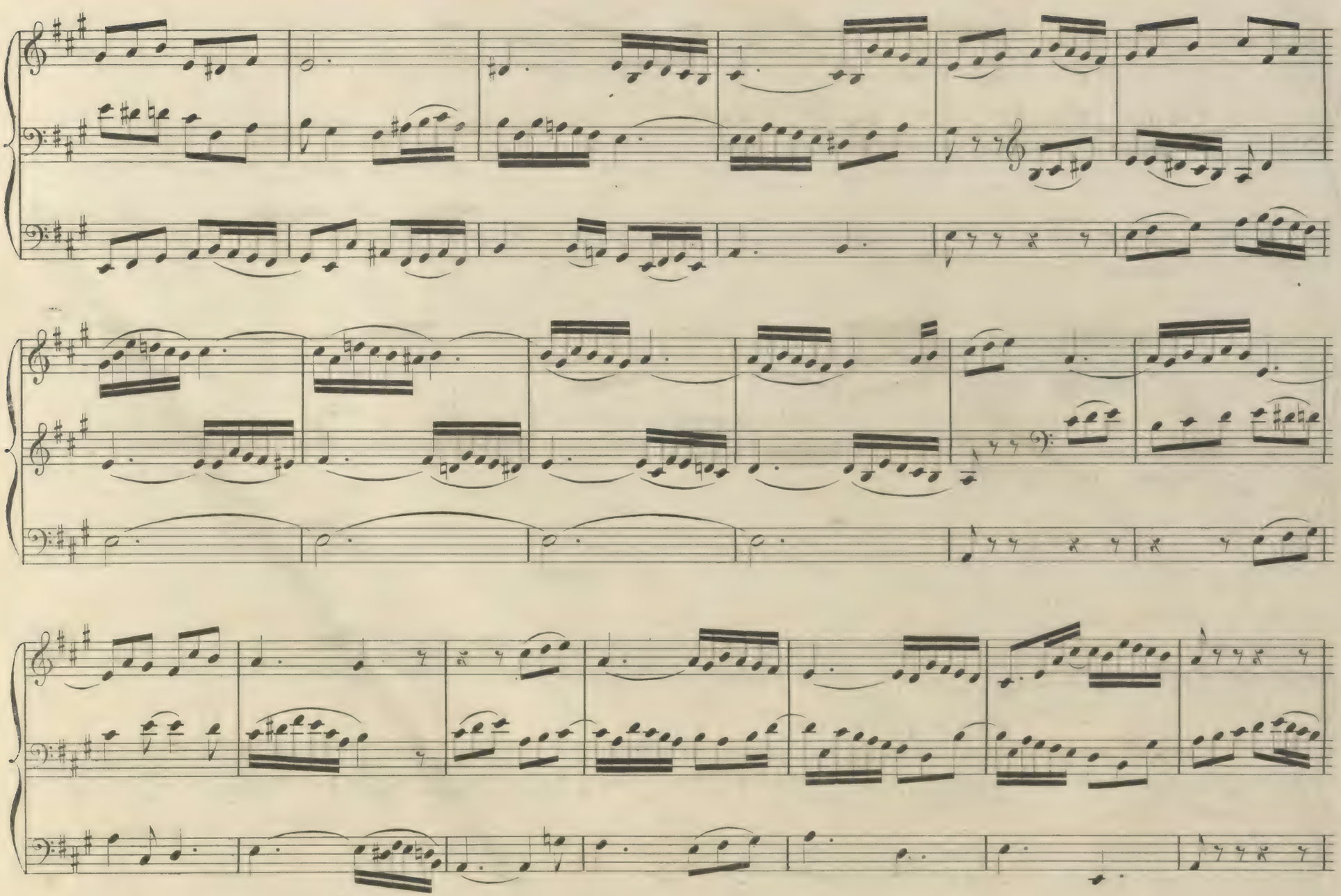
Andante grazioso. (♪ = 80.)

Man. I. { Viola da Gamba 8'. / *Dulciana or a mellow open Diapason.*

Man. II. { Flauto oder Gedakt 8'. / *Flute or a stopped Diapason.*

Ped. { Violonbass 16'. / *Double Diapason or Contra Baß.*





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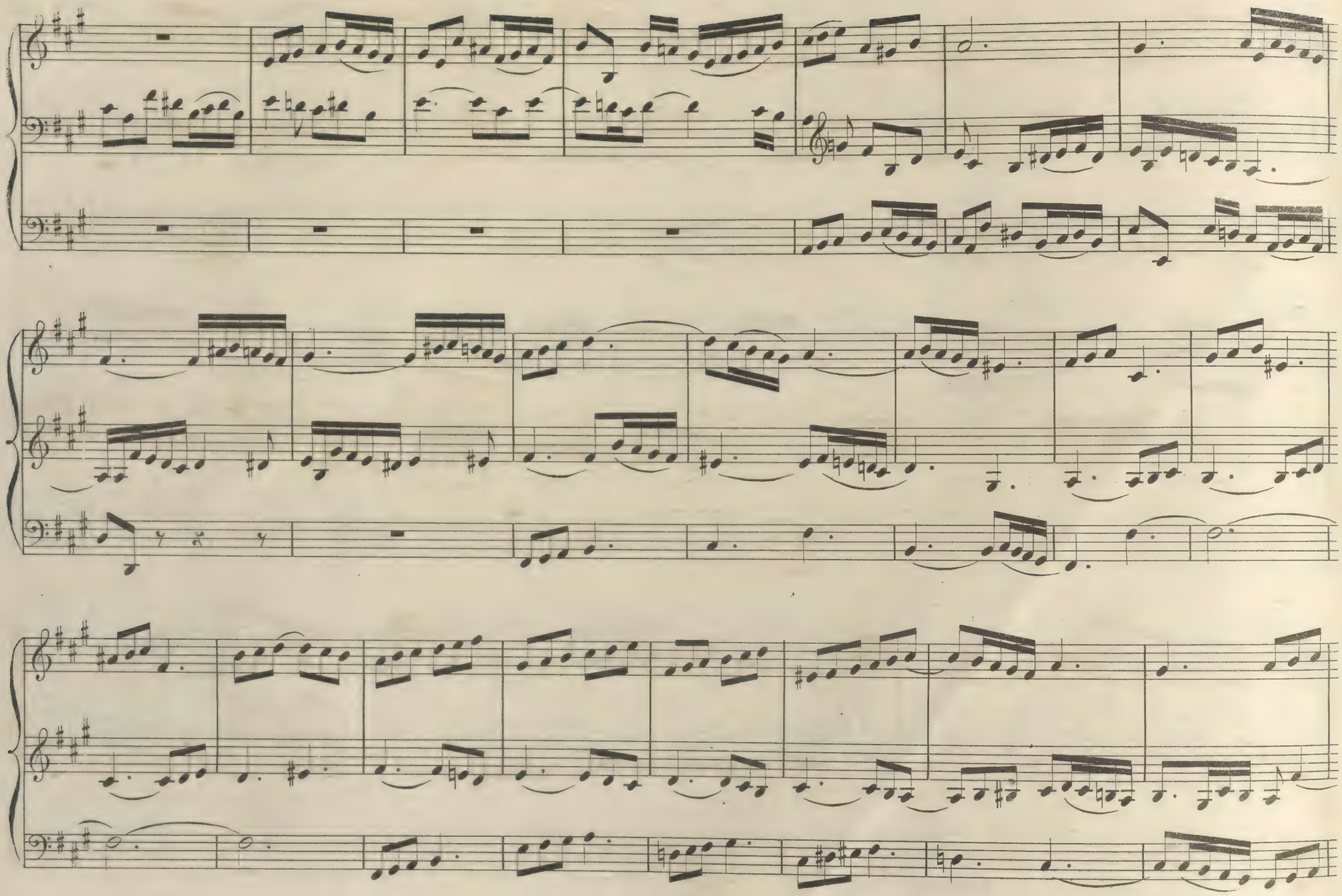
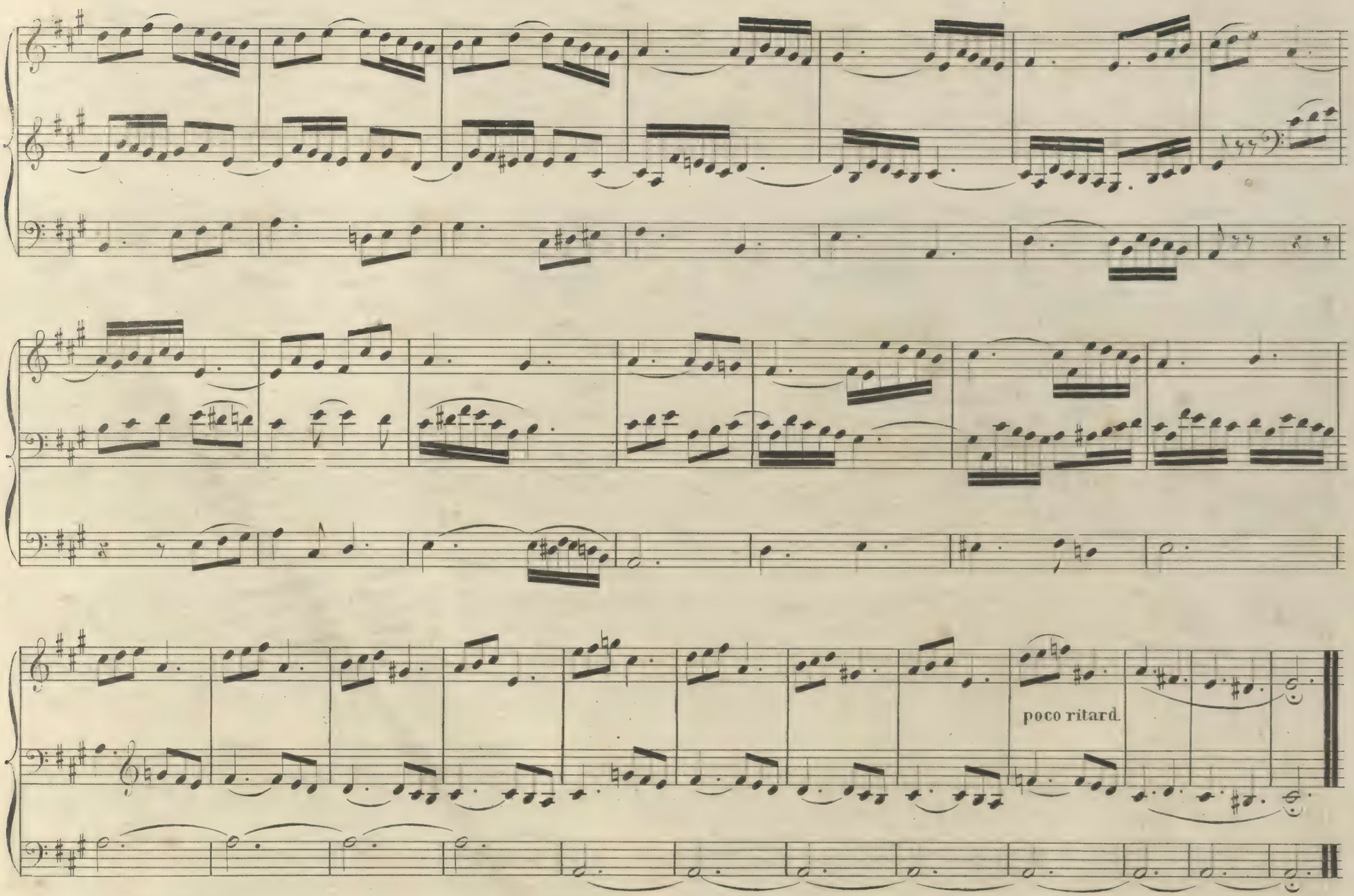
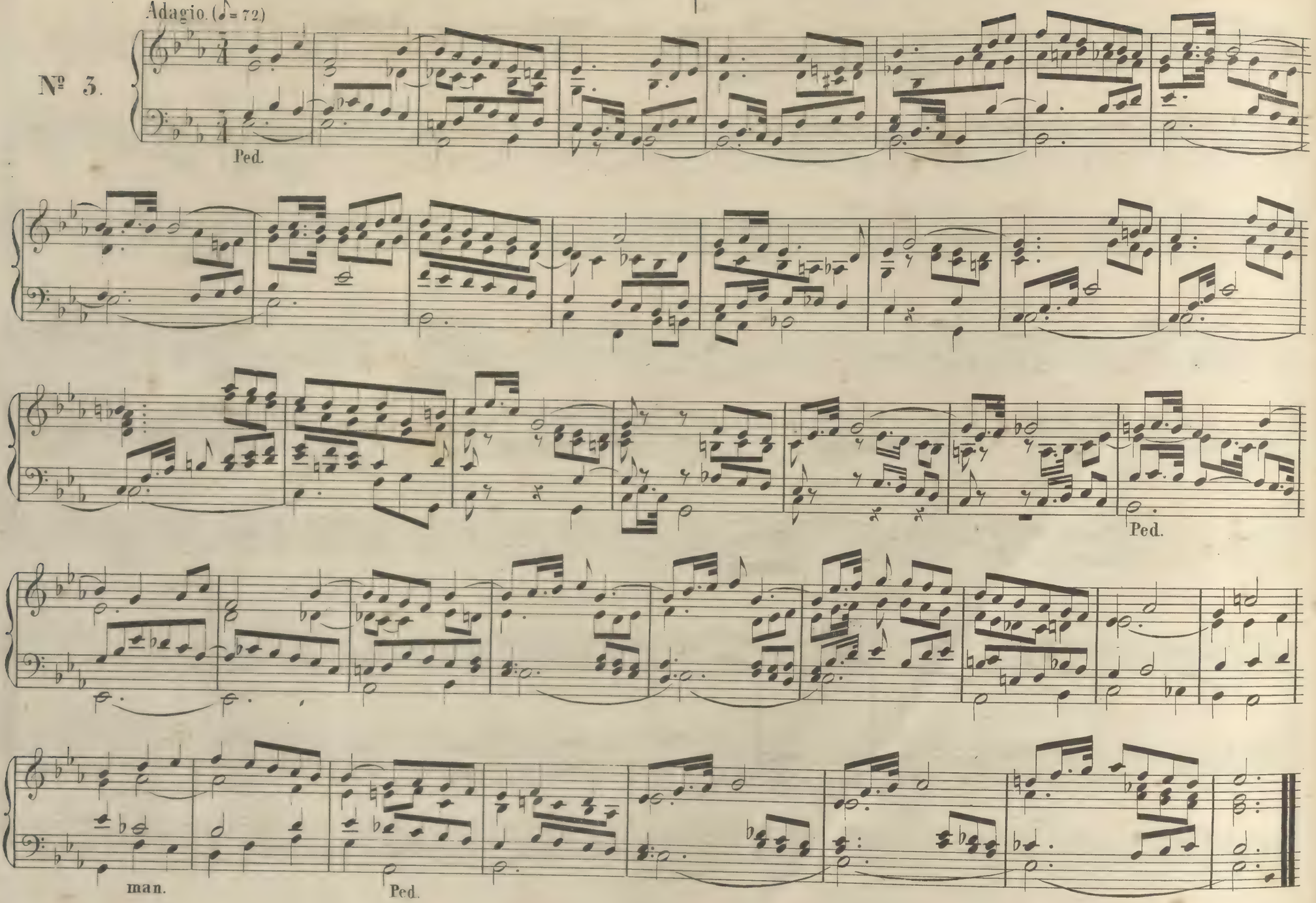



poco ritard.

Mit sanften Stimmen. | *With soft Stops.*

Adagio. (♪ = 72)

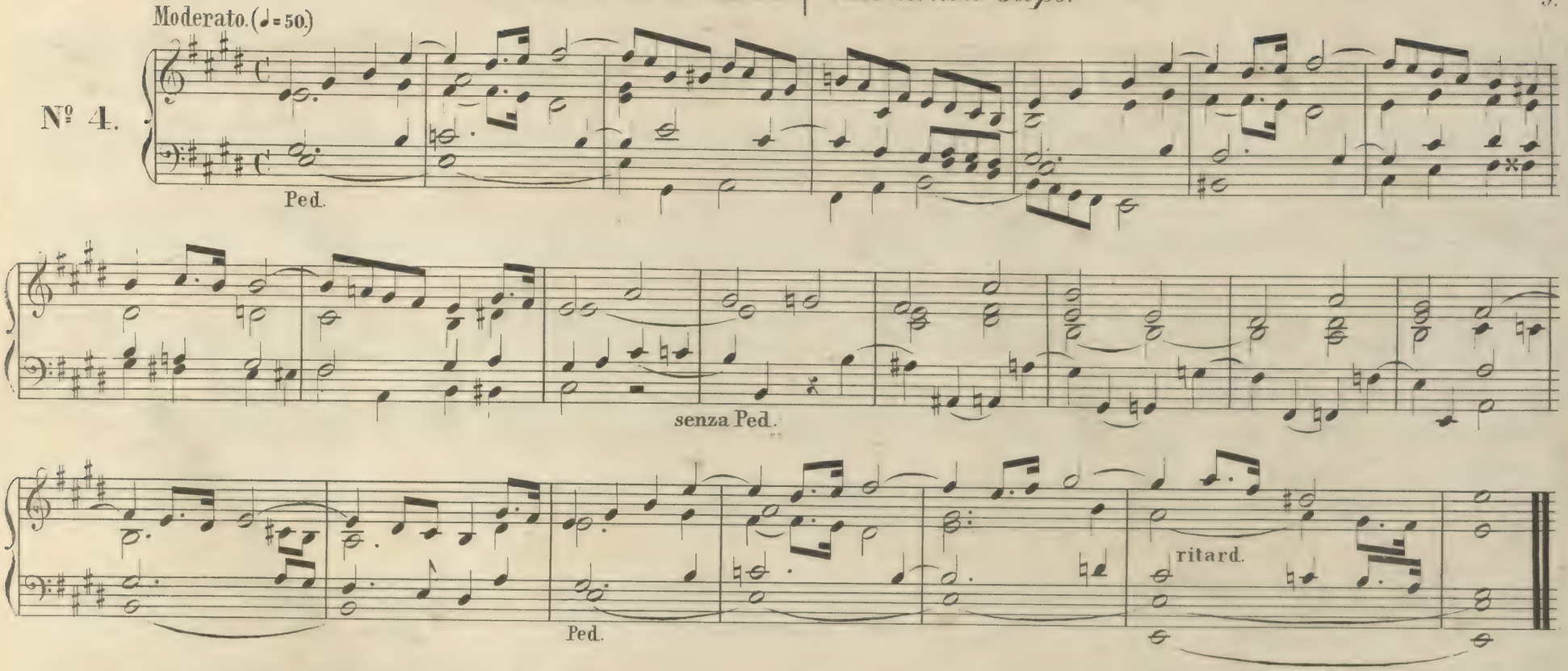
№ 3.



Mit zarten Stimmen. | *With mellow Stops.*

Nº 4.

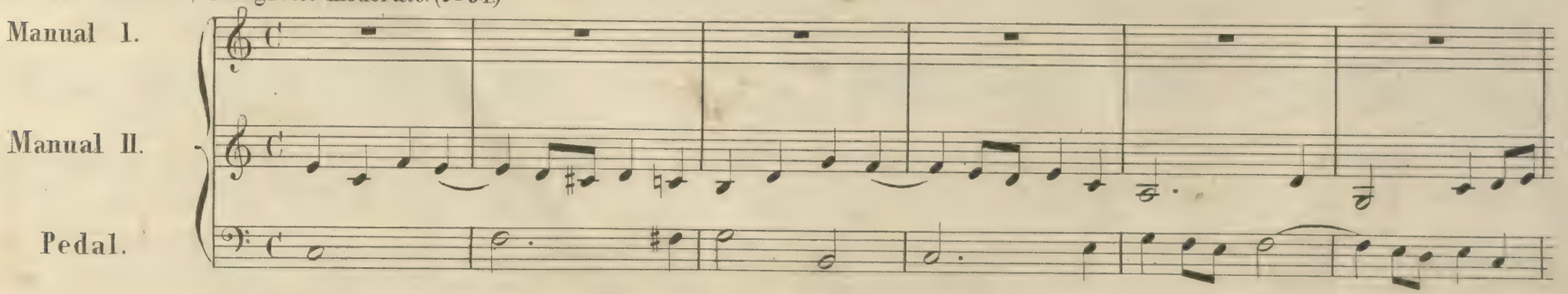
Moderato. (♩= 50.)

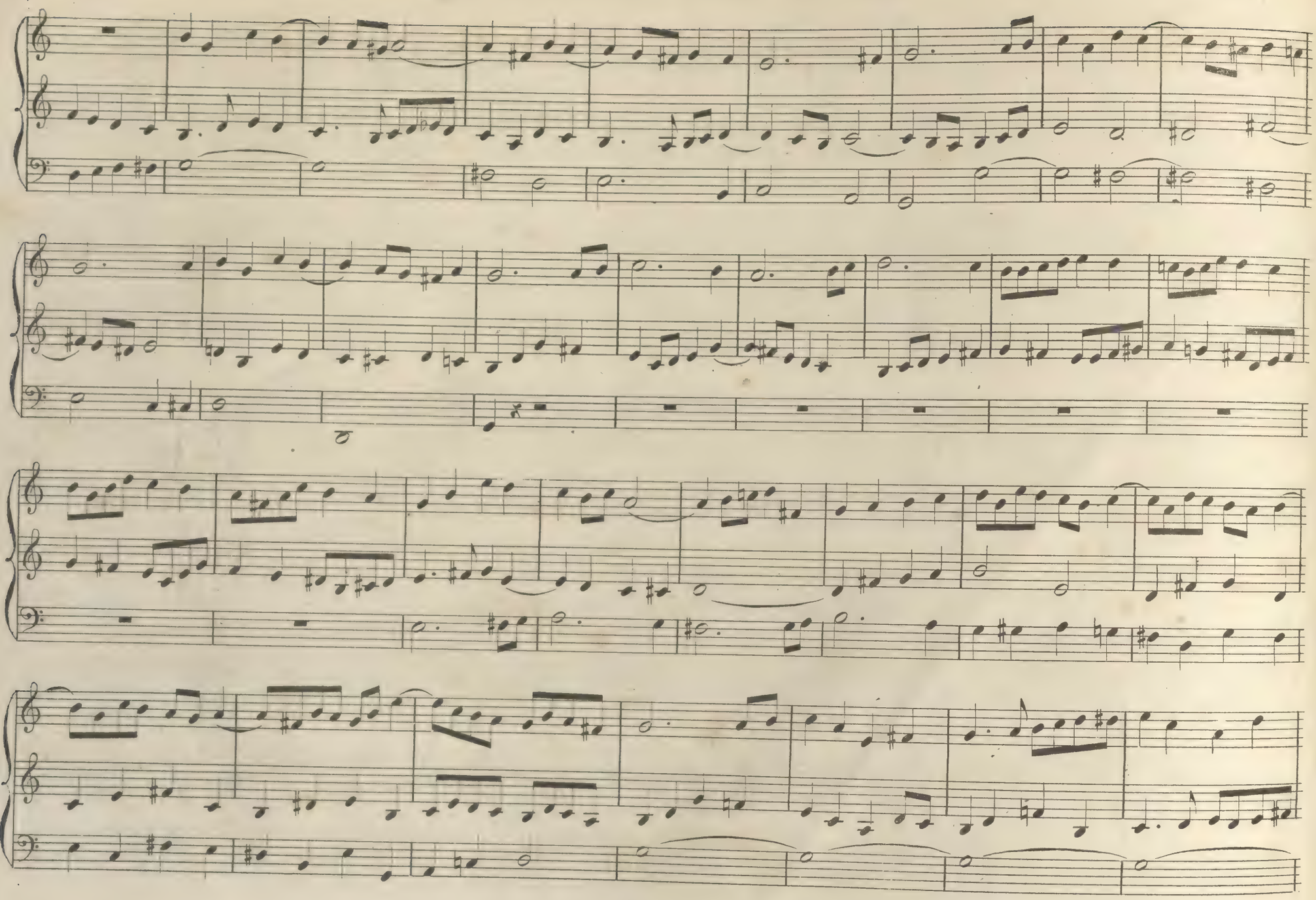


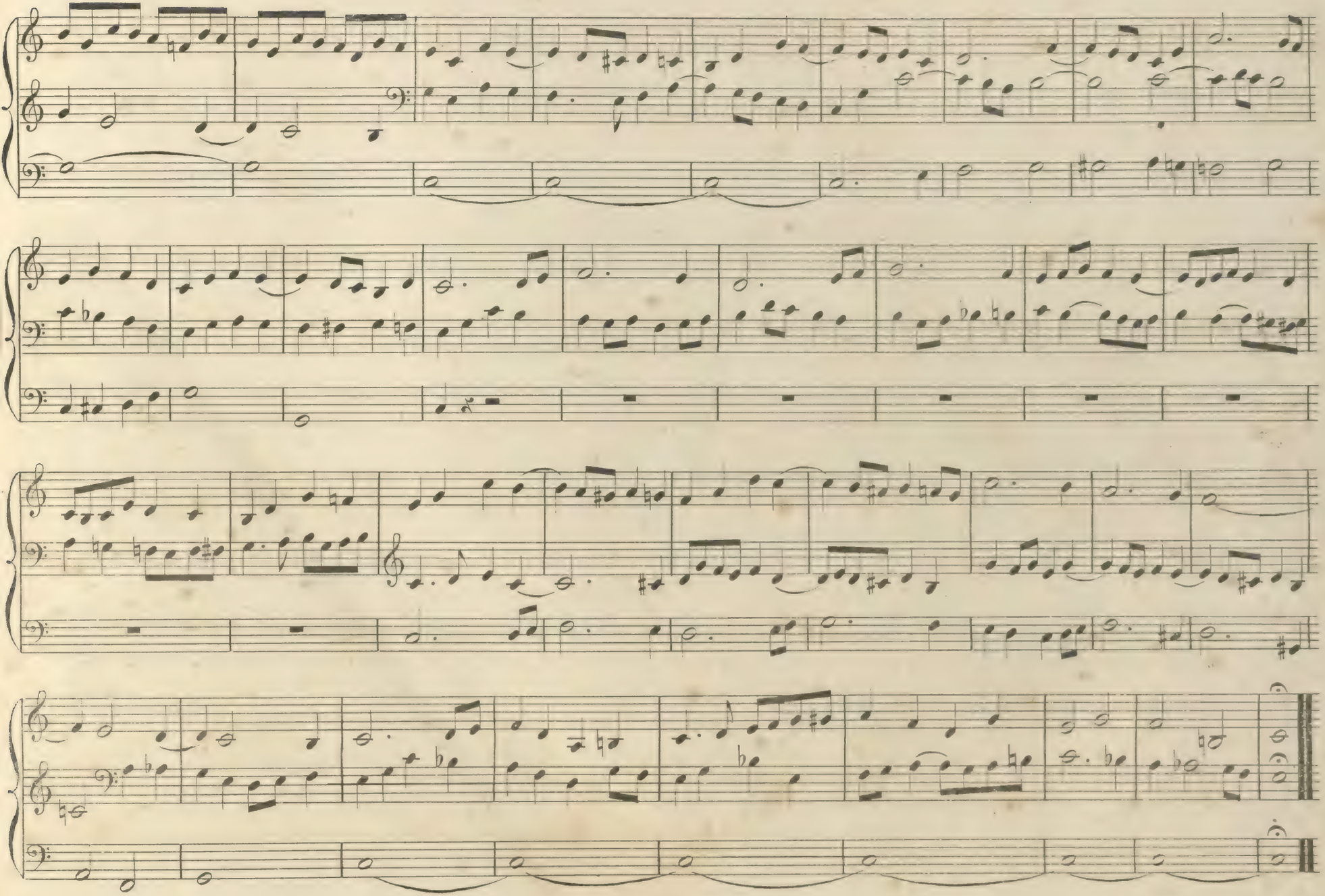
Mit starken Stimmen. | *With loud Stops.*

Nº 5.

Allegretto moderato. (♩= 84.)







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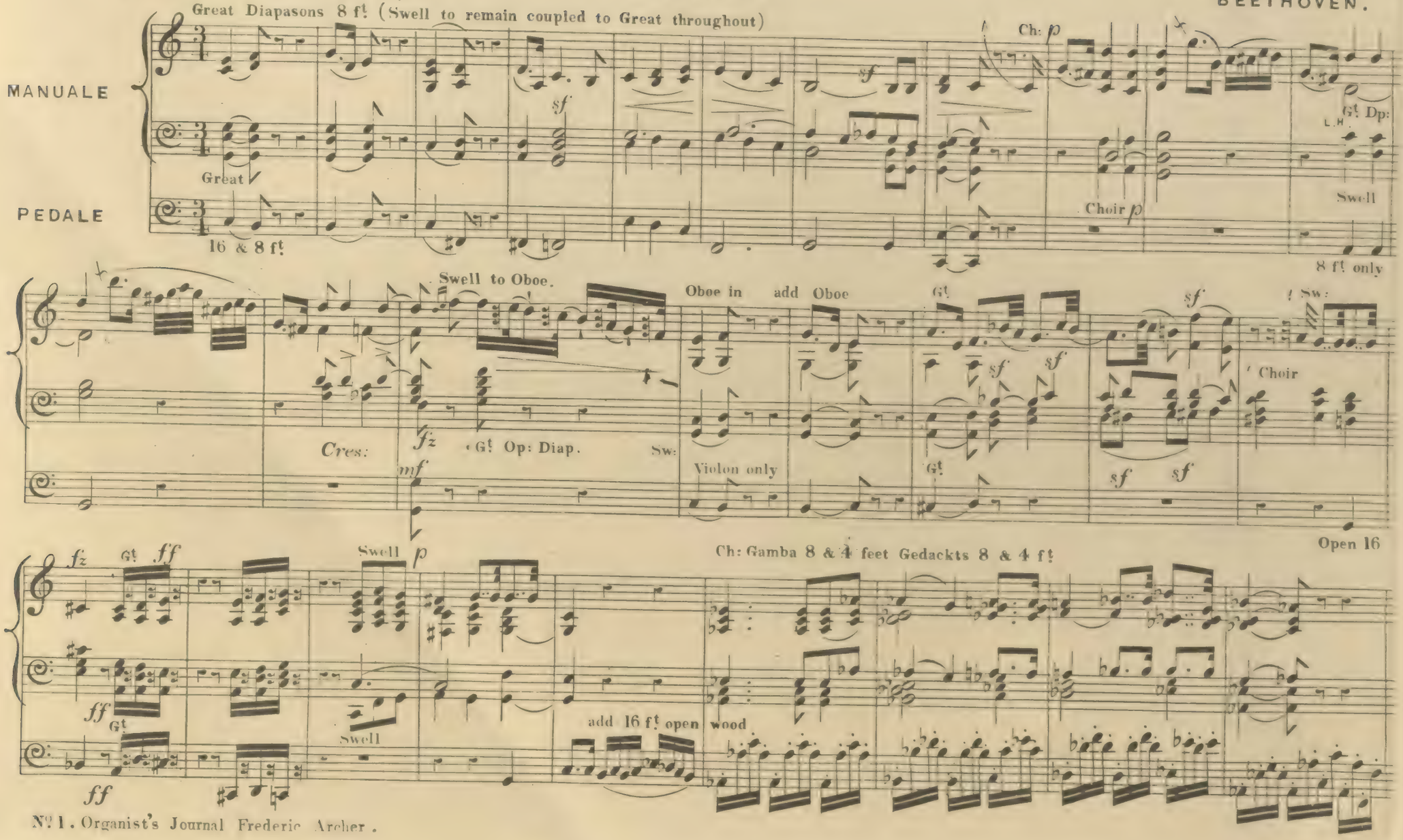
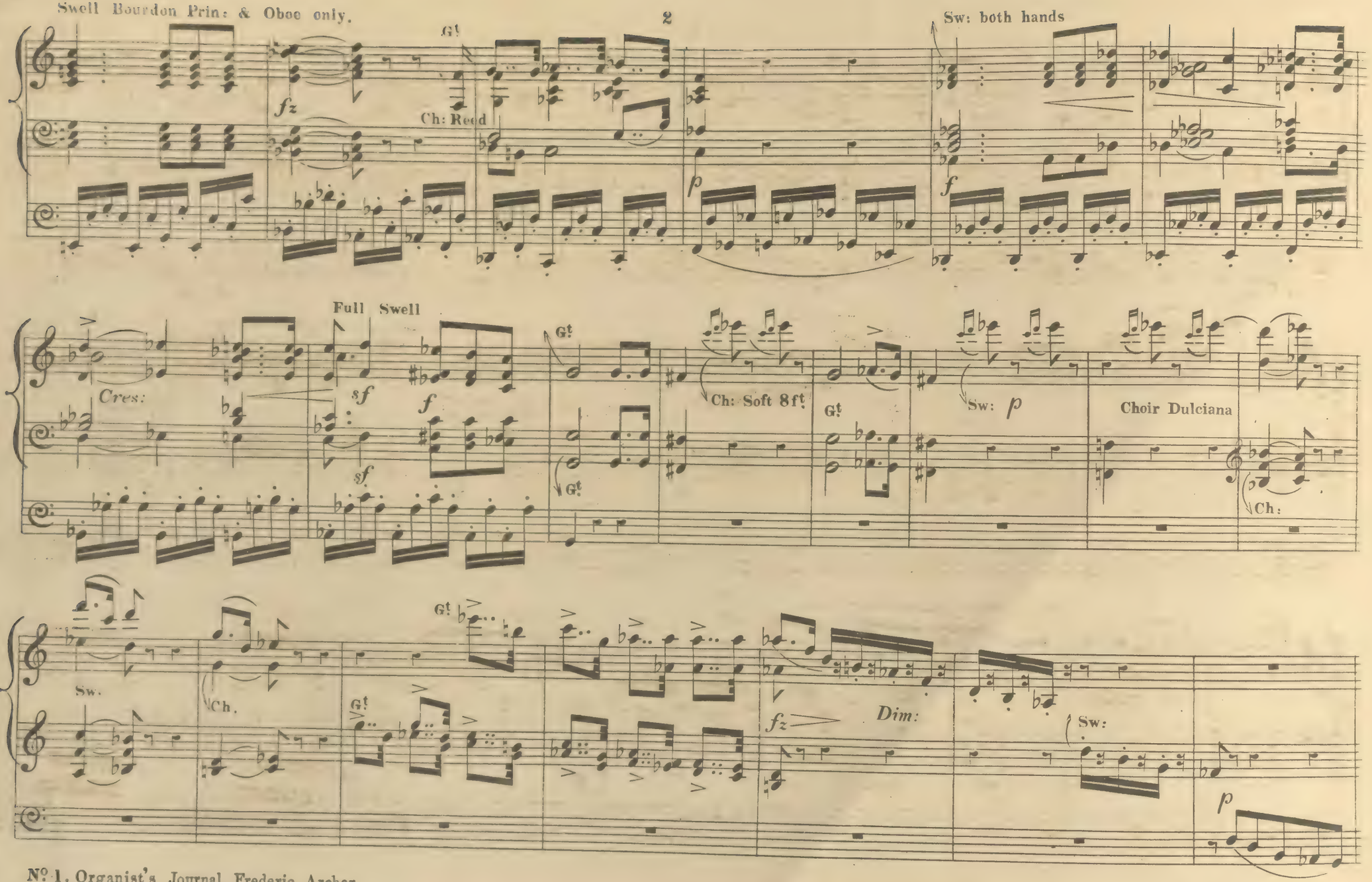
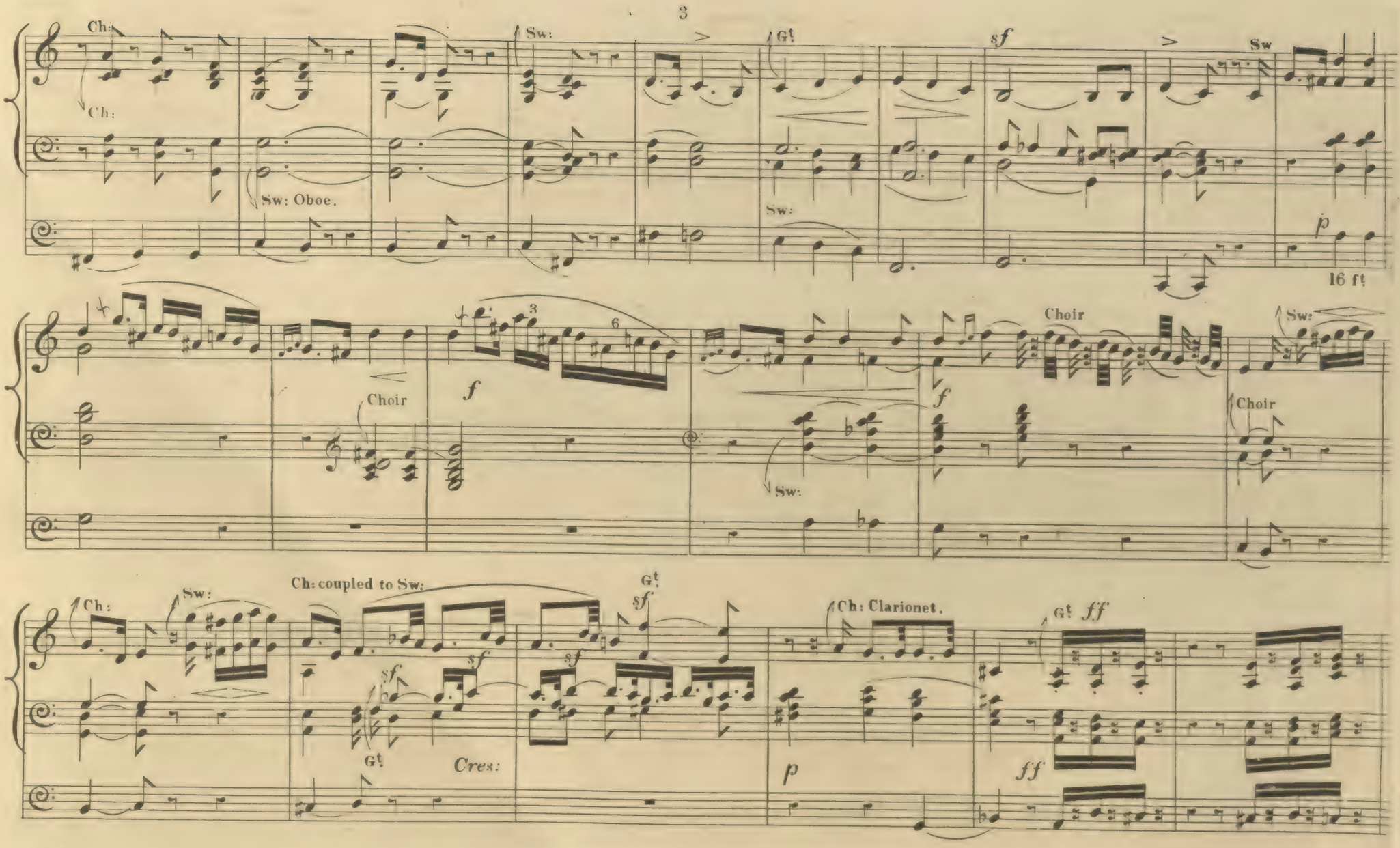
FROM THE PIANOFORTE SONATA Op: 7.

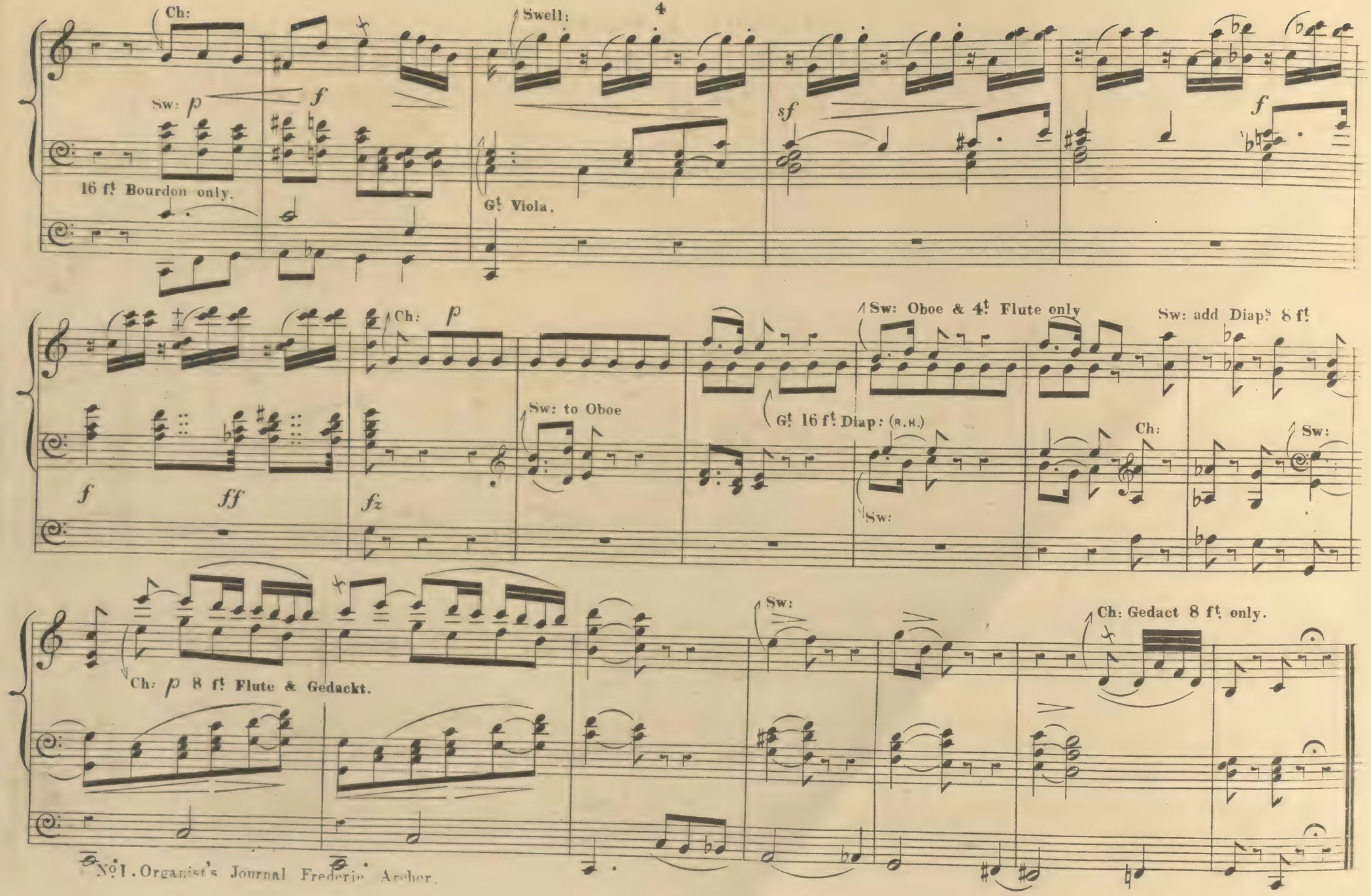
LARGO.

BEETHOVEN.




Swell Bourdon Prin: & Oboe only.
G!
2
Sw: both hands
fz
Ch: Reed
p
f
Full Swell
Cres:
sf
f
sf
G!
Ch: Soft 8ft
G!
Sw: p
Choir Dulciana
Ch:
G!
Sw.
Ch.
G!
fz
Dim:
Sw:
p

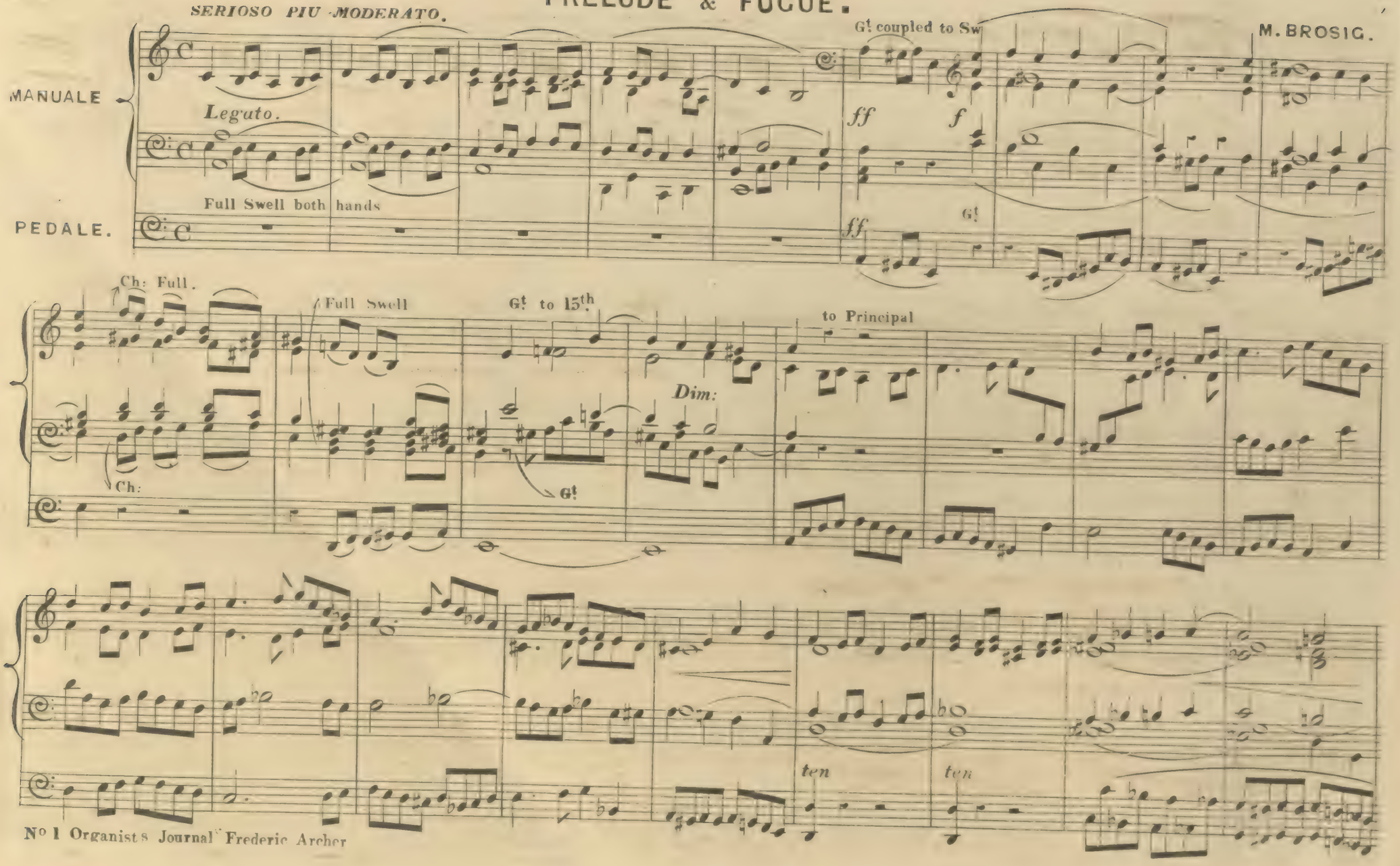

Ch:
Ch:
Sw: Oboe.
Sw:
Gt
sf
Sw
p
16 ft
Choir
f
Choir
Sw:
Choir
Sw:
Ch:
Sw:
Ch: coupled to Sw:
Gt
sf
Gt
Cres:
Ch: Clarionet.
Gt ff
p
ff

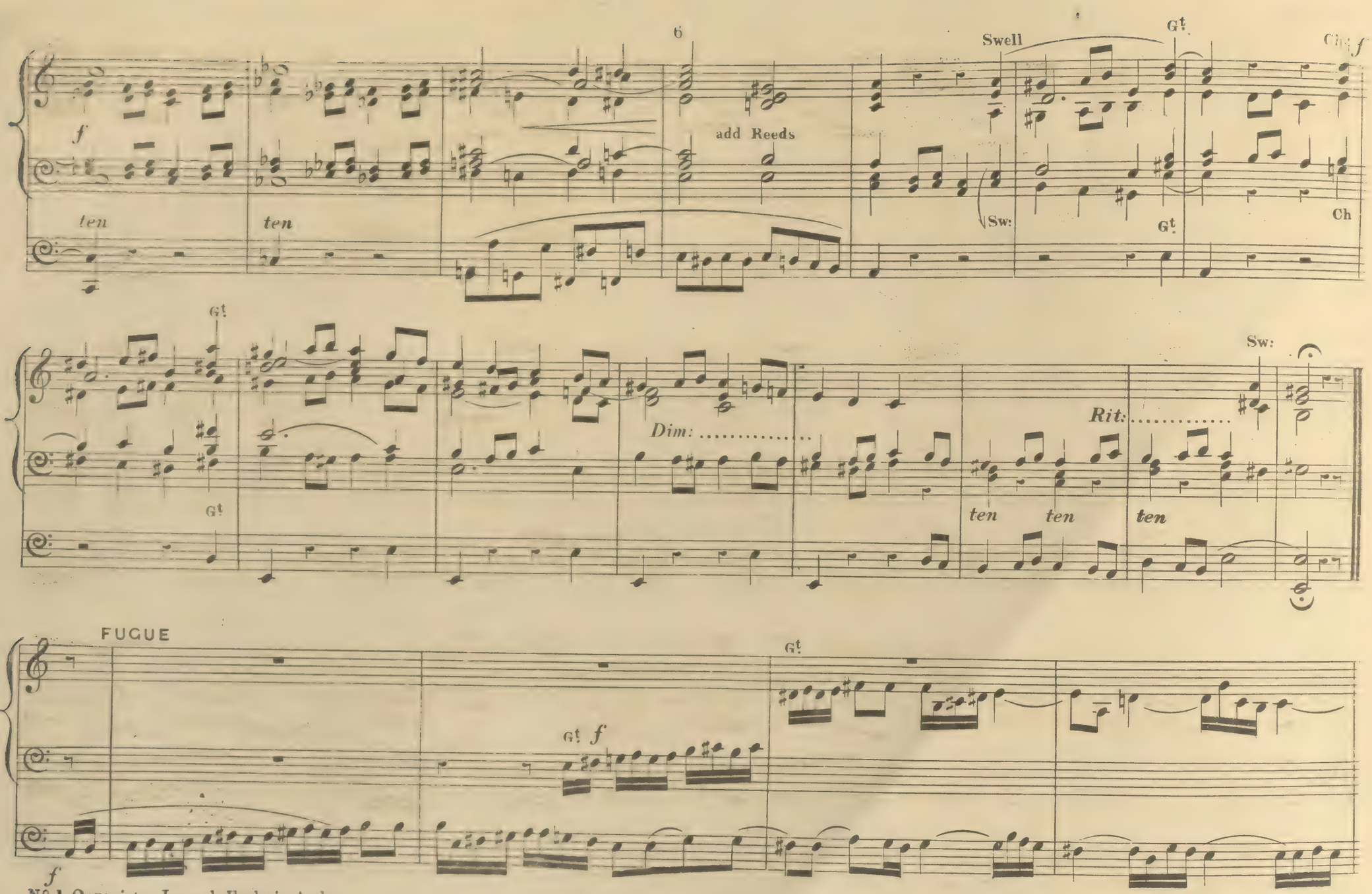

Ch:
Swell:
Sw: p
f
sf
f
16 ft Bourdon only.
Gt Viola.
Ch: p
Sw: Oboe & 4t Flute only
Sw: add Diap? 8 ft
Sw: to Oboe
Gt 16 ft Diap: (R.H.)
Ch:
Sw:
f
ff
fz
Sw:
Sw:
Ch: Gedact 8 ft only.
Ch: p 8 ft Flute & Gedackt.

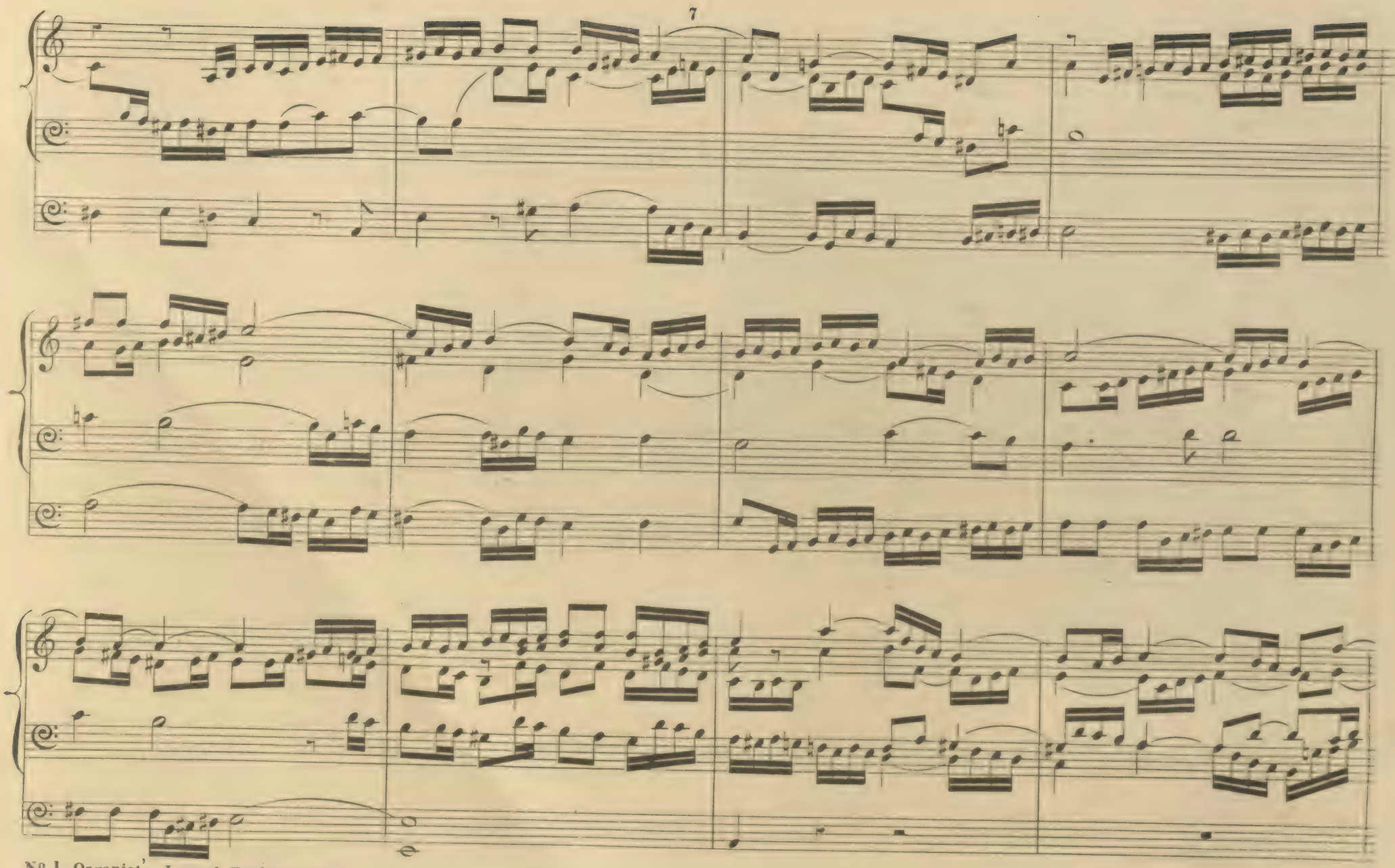
PRELUDE & FUGUE.

M. BROSIG.

SERIOSO PIU MODERATO.




6
Swell
Gt
Ch
f
add Reeds
ten
ten
Sw:
Gt
Ch
Gt
Sw:
Dim:
Rit:
ten
ten
ten
FUGUE
Gt
Gt f
f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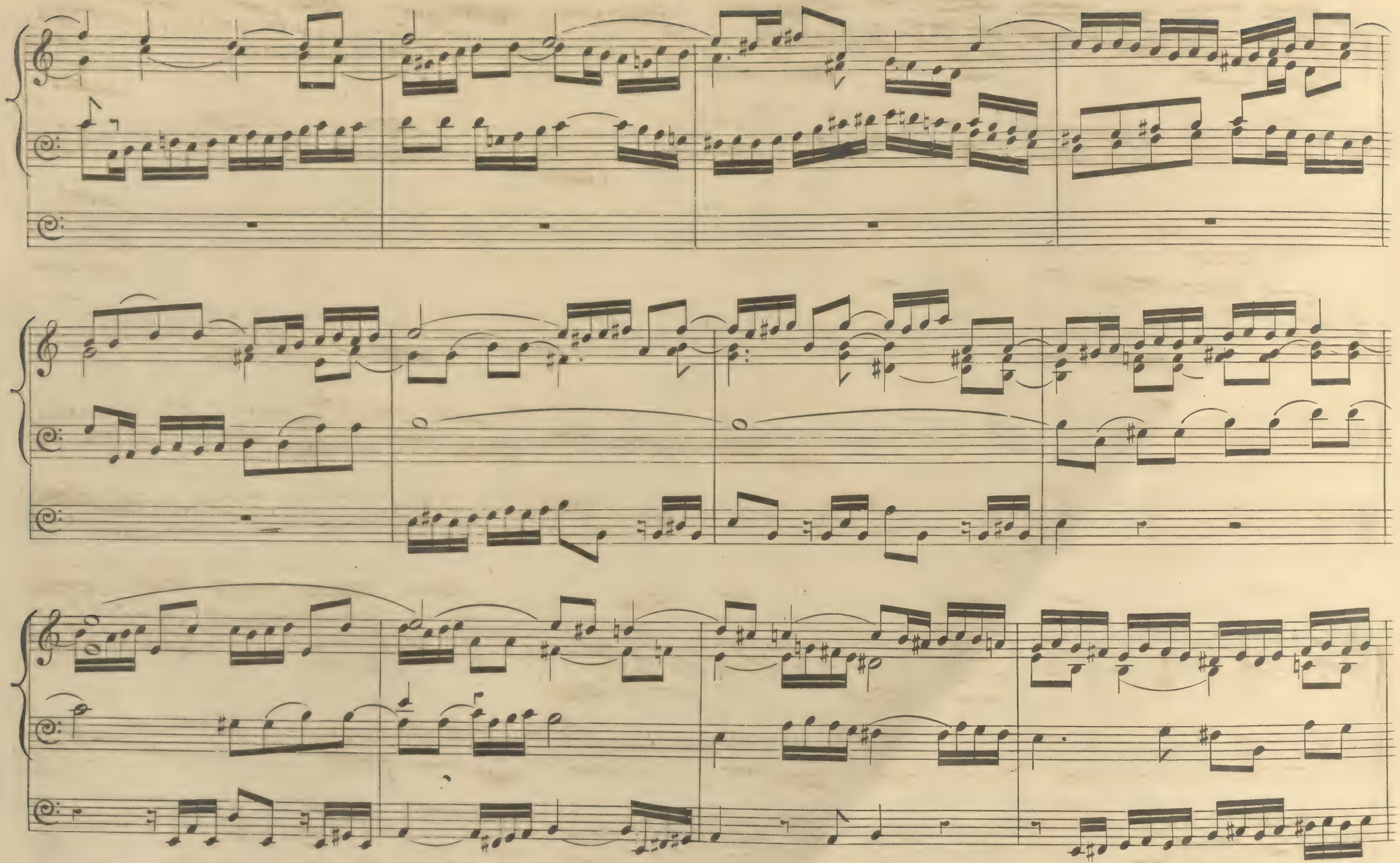
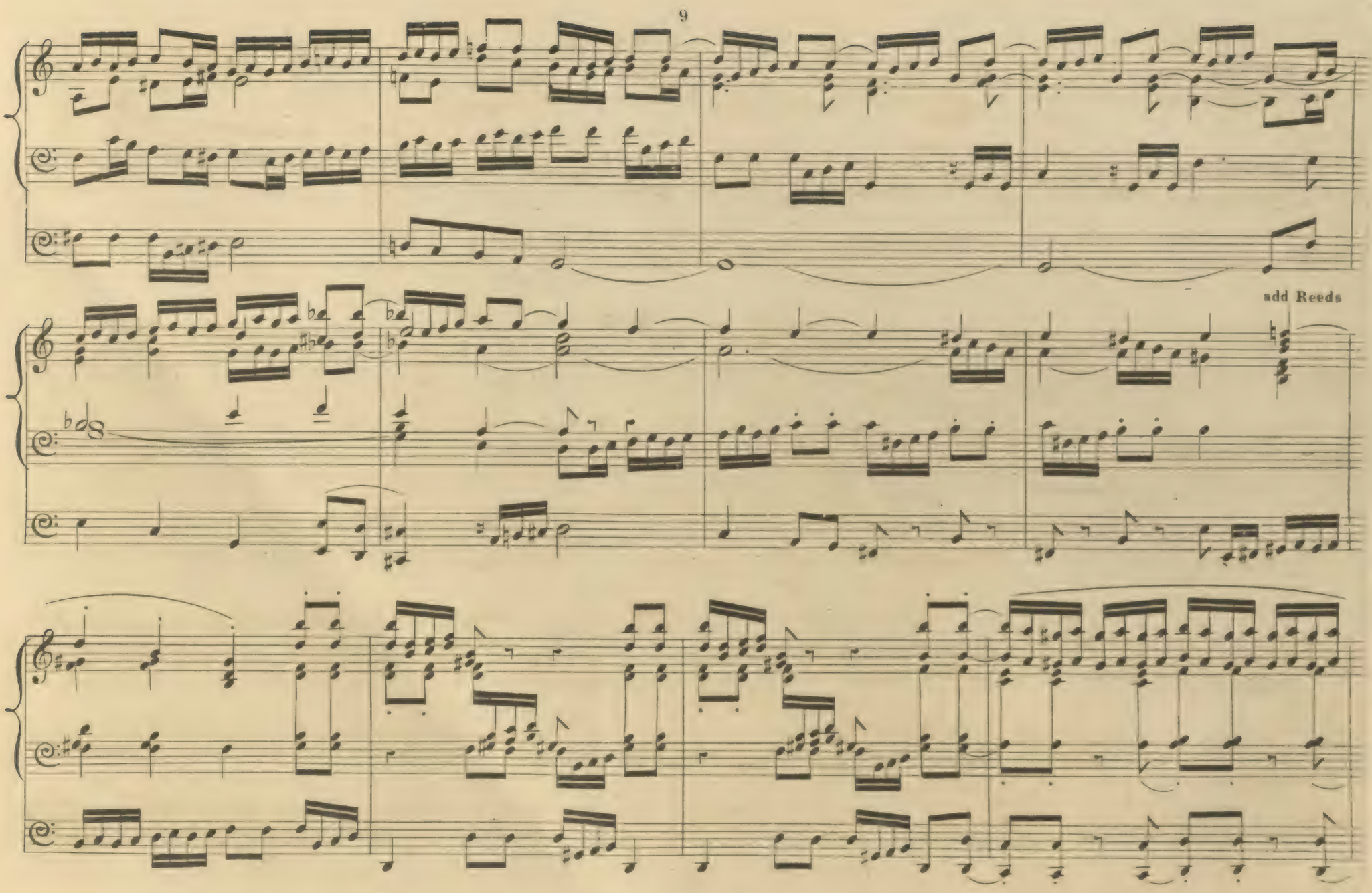
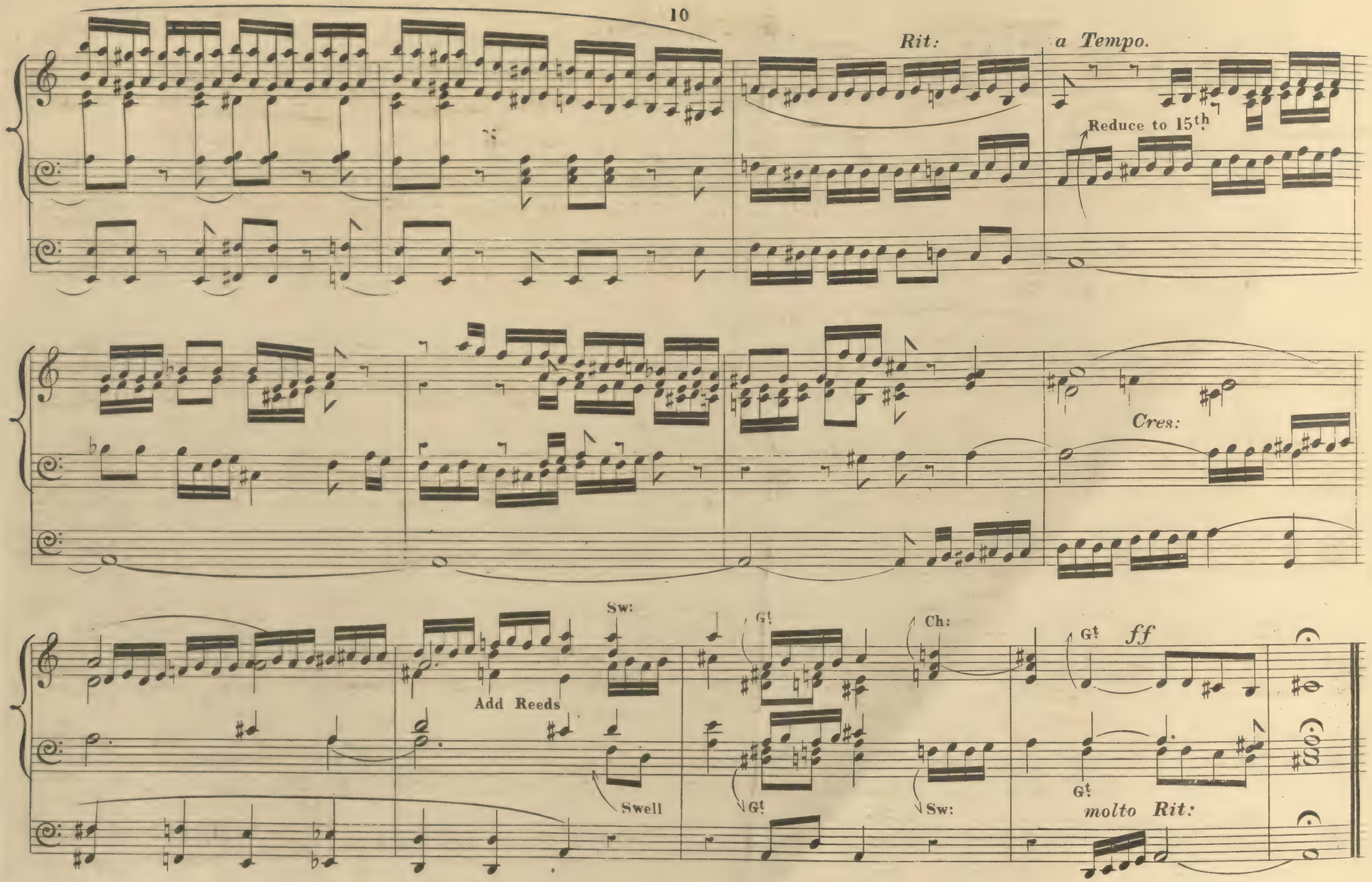
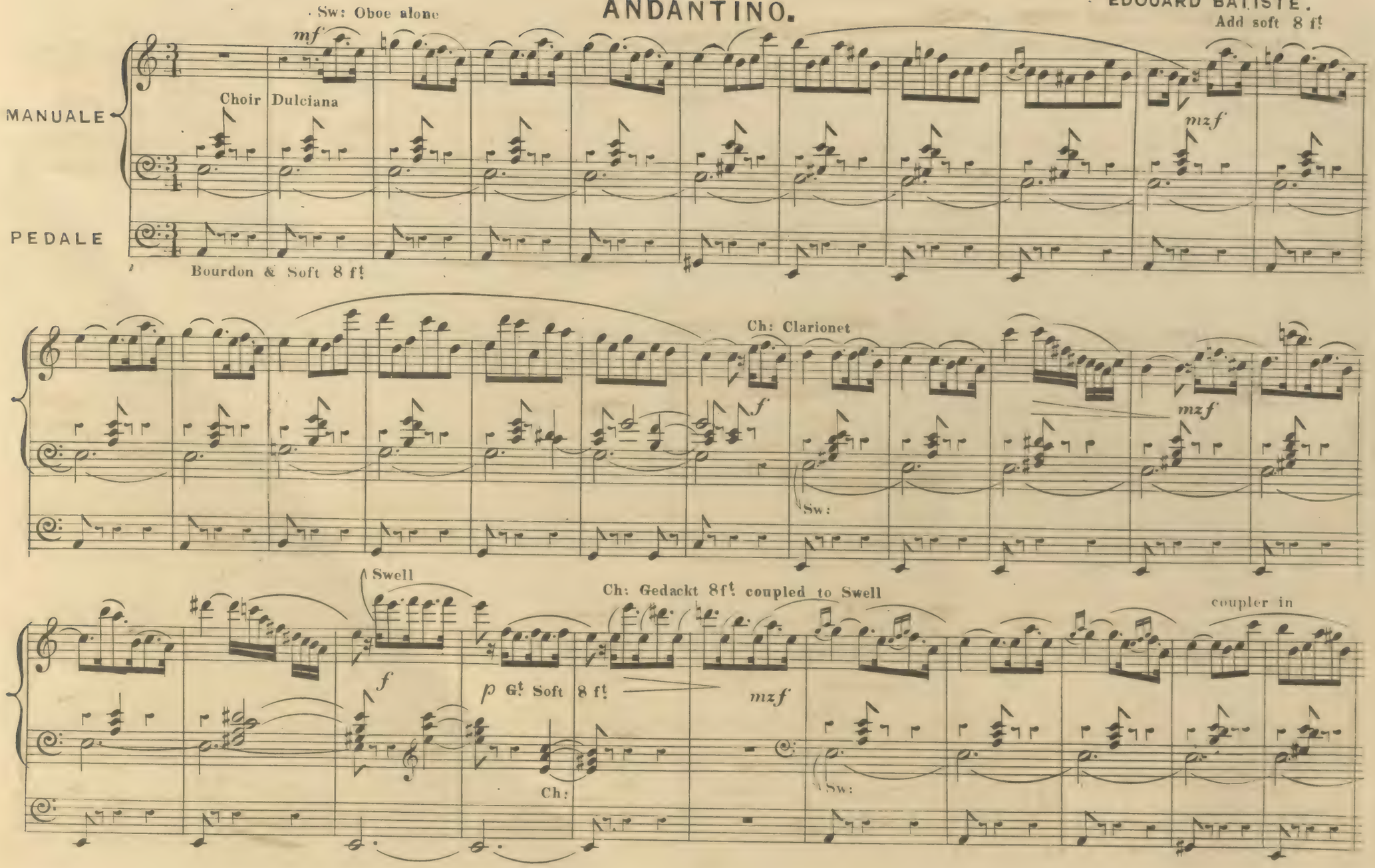


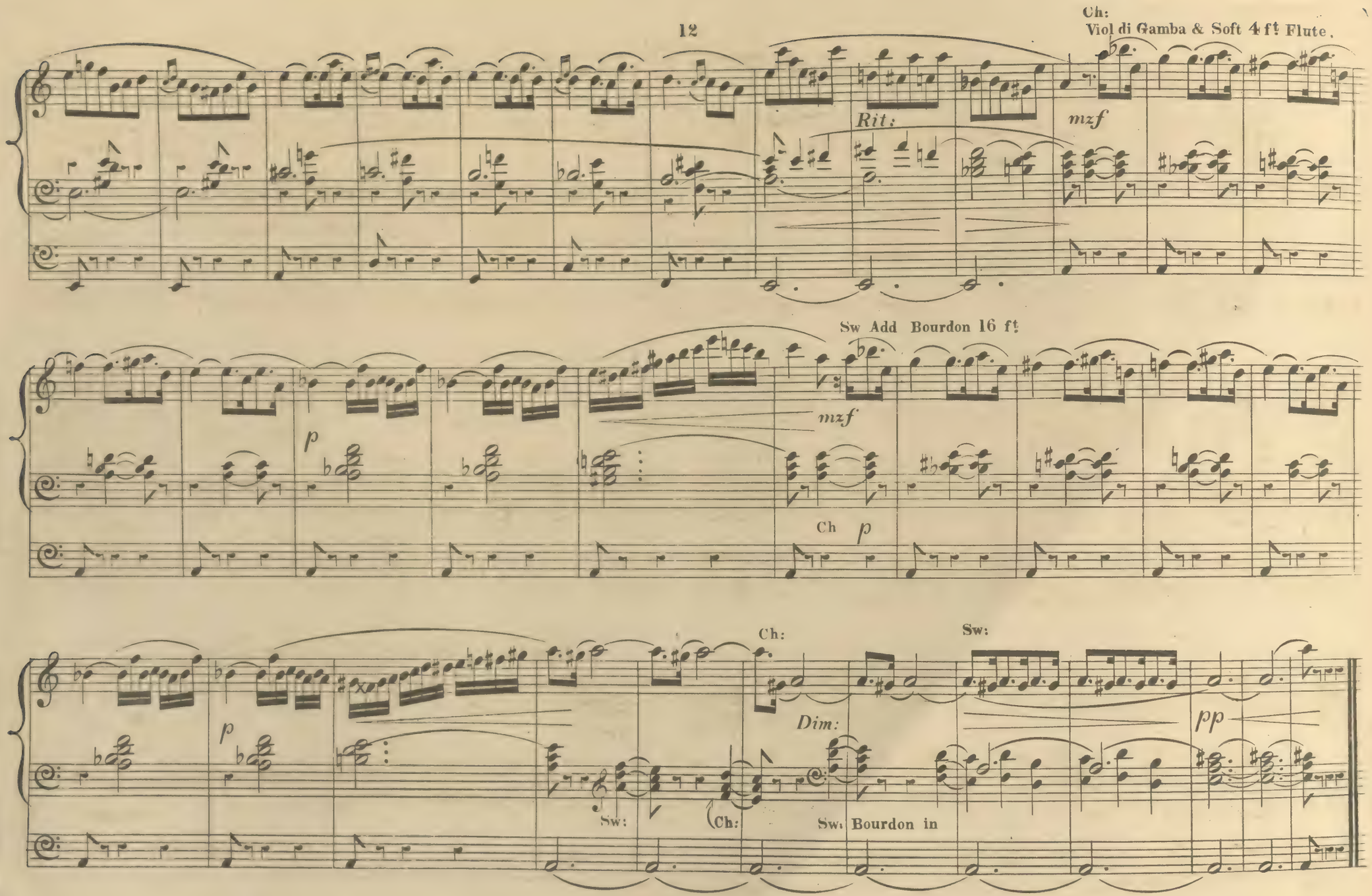

add Reeds


Rit:
a Tempo.
Reduce to 15th
Cres:
Sw:
Add Reeds
Swell
Gt
Gt
Ch:
Sw:
Gt
ff
Gt
molto Rit:

ANDANTINO.

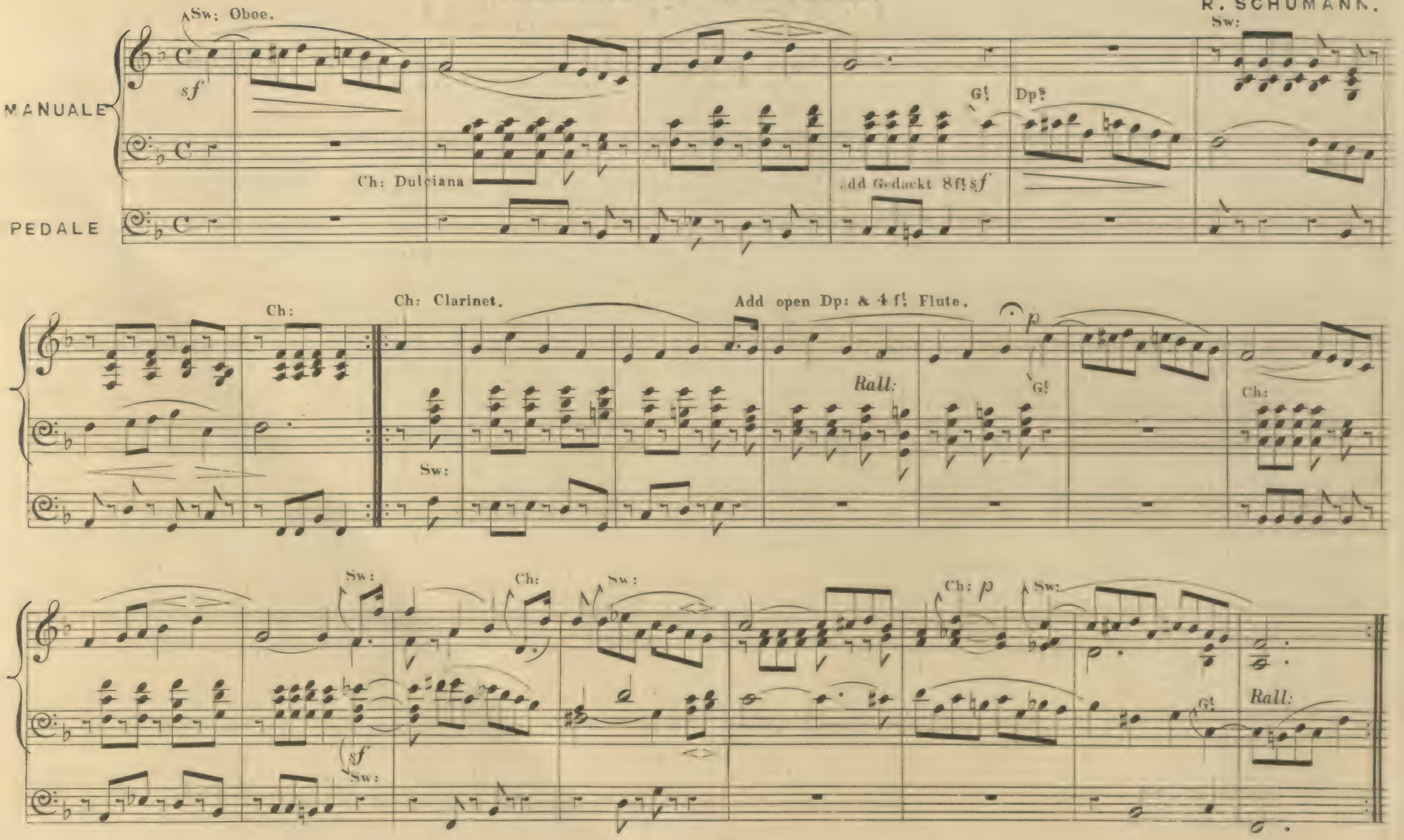
EDOUARD BATISTE.




Ch:
Viol di Gamba & Soft 4 ft Flute.
Rit:
mzf
Sw Add Bourdon 16 ft
mzf
p
Ch p
Ch:
Sw:
Dim:
pp
p
Sw:
Ch:
Sw: Bourdon in

ALLEGRETTO AFFETUOSO.

R. SCHUMANN.



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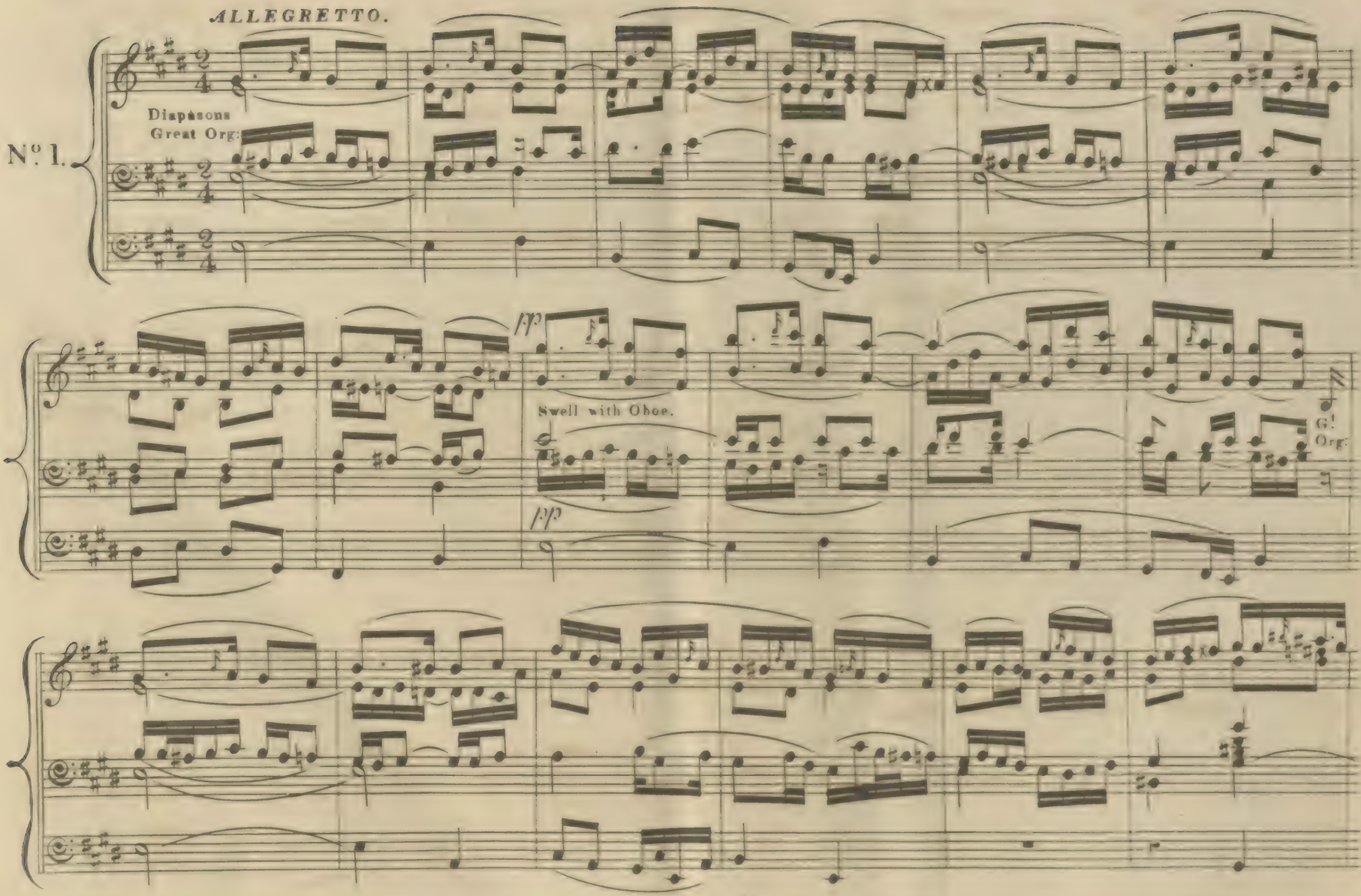
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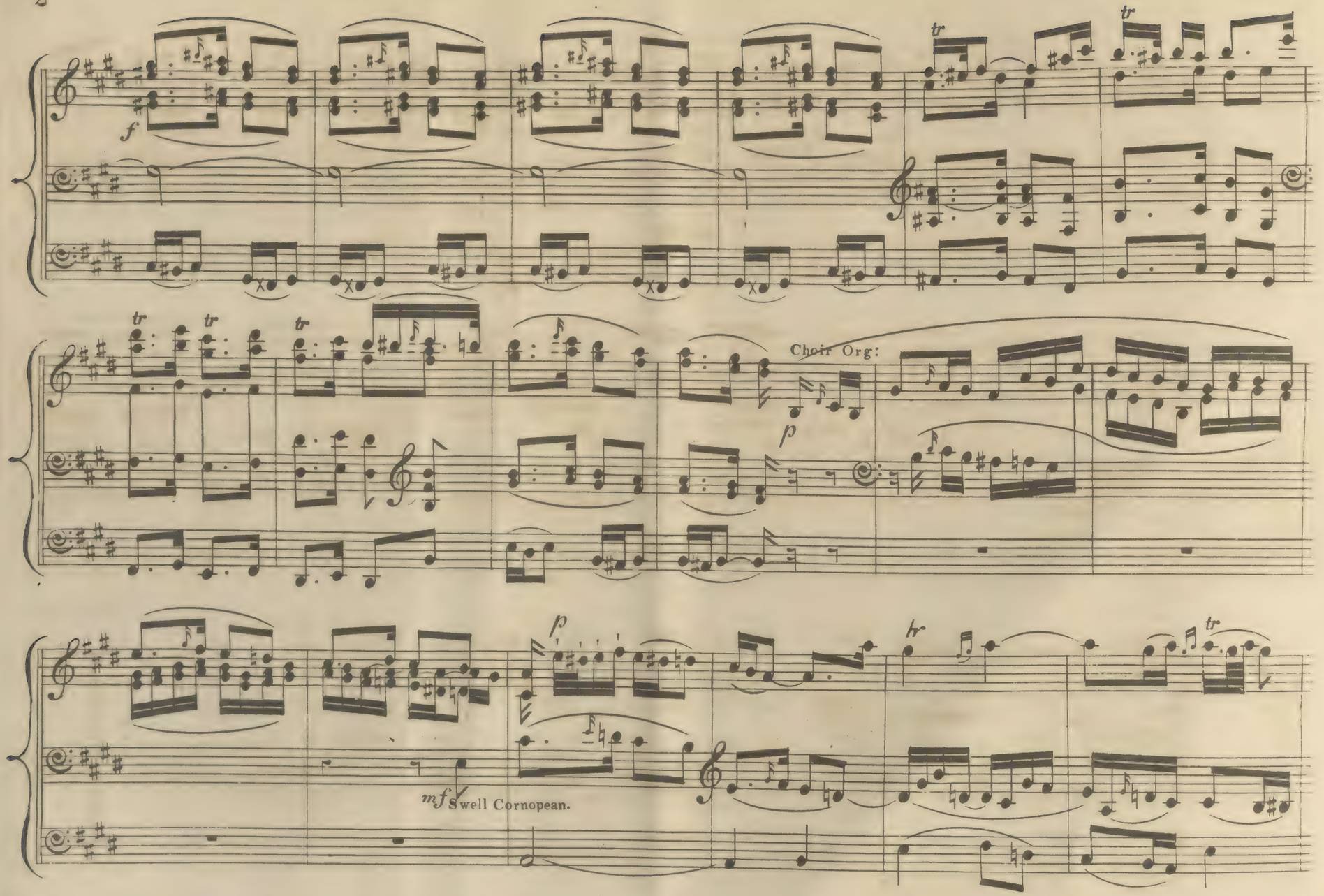
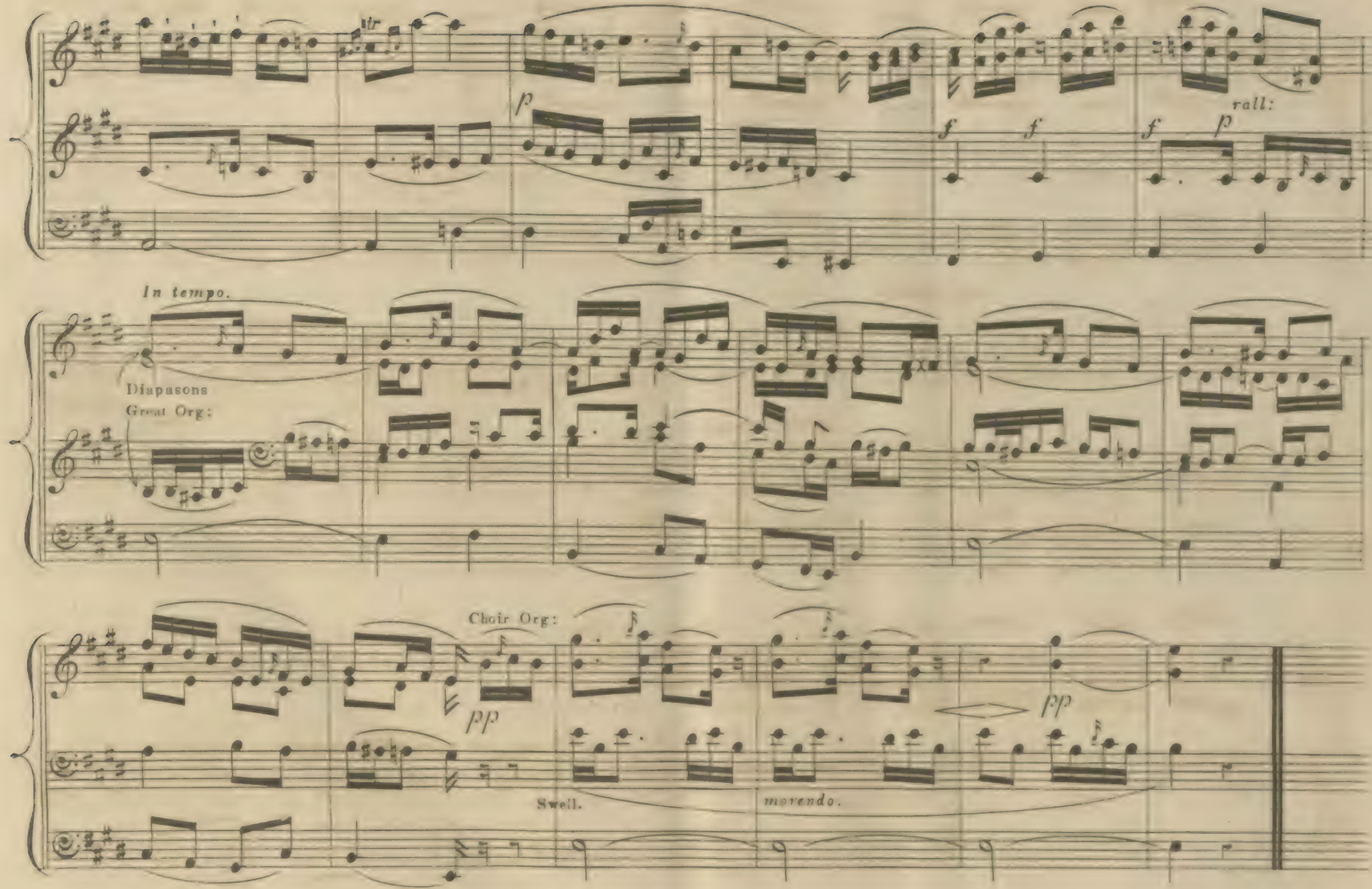
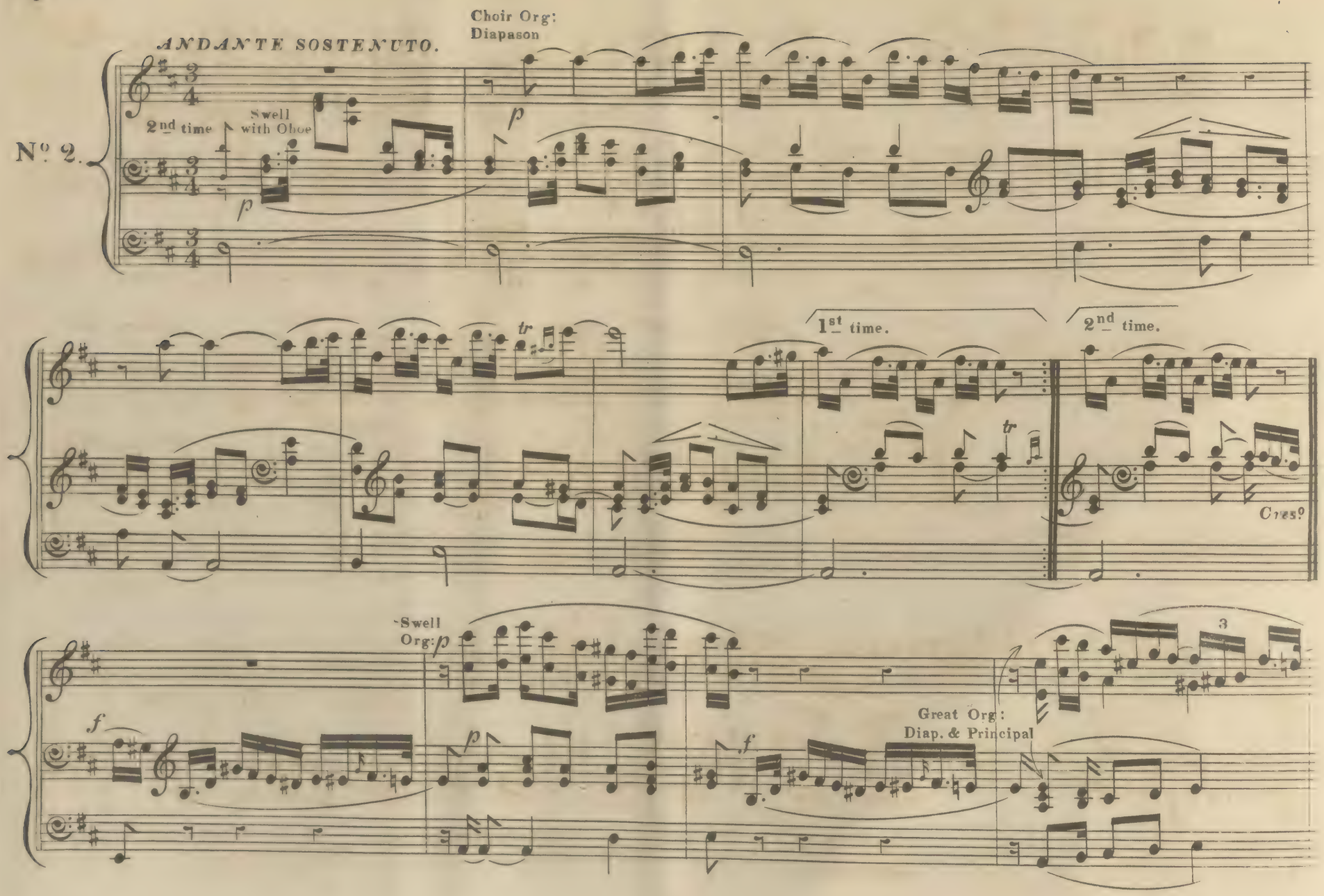
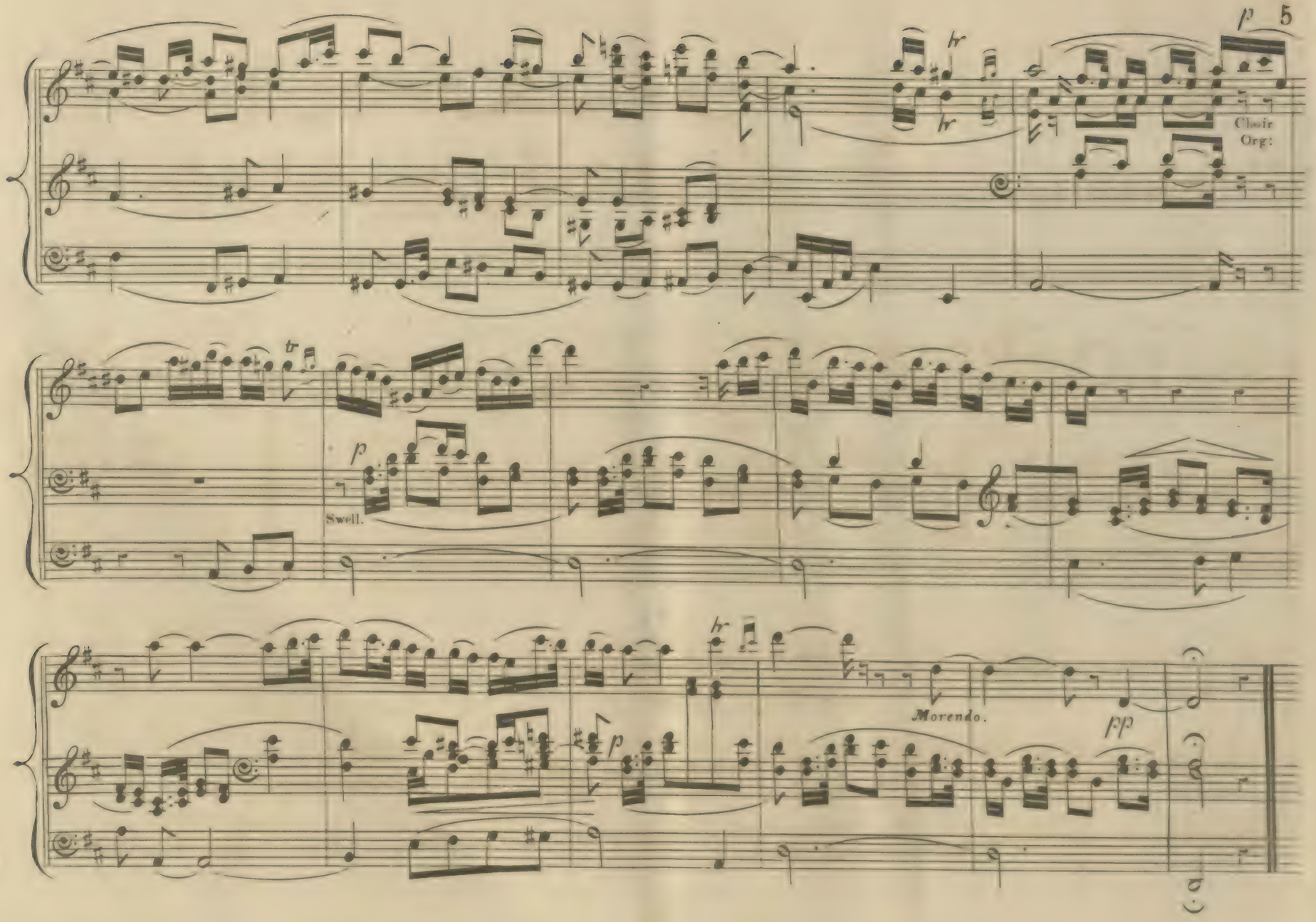
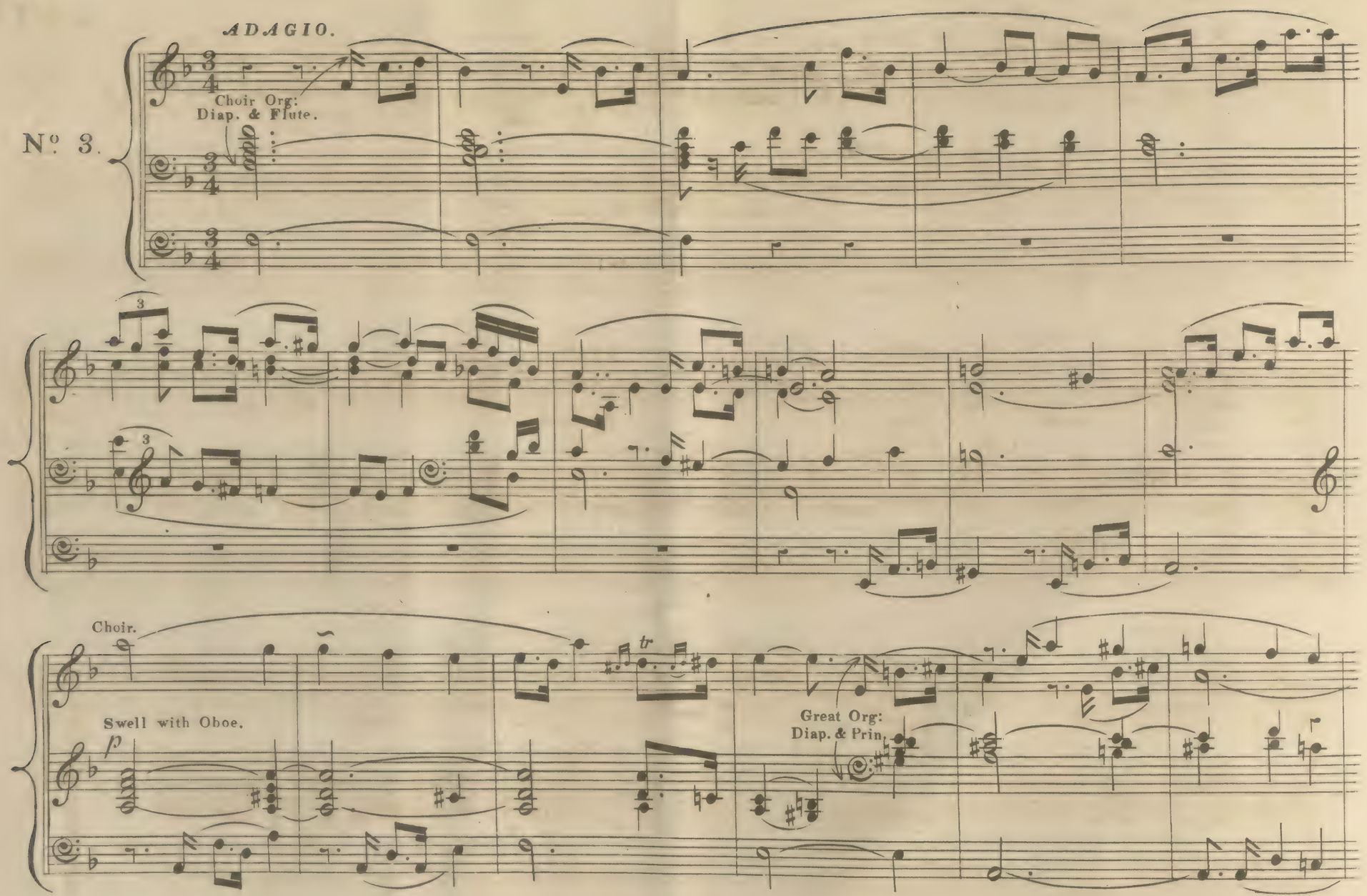
No. 1.
Diapasons
Great Org:
pp
Swell with Oboe.
pp
G:
Org:

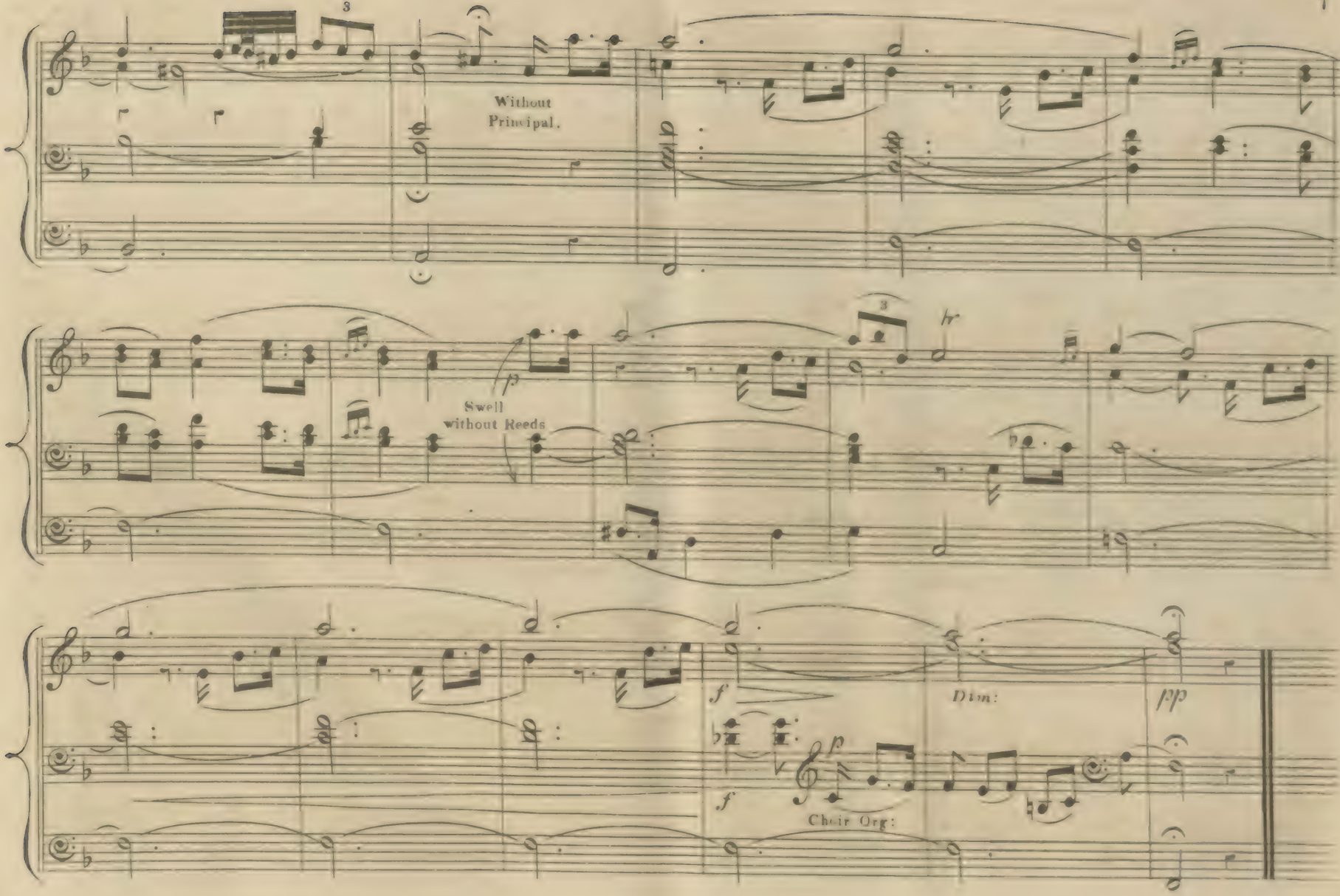

f
tr
tr
tr
tr
tr
Choir Org:
p
p
tr
tr
mf Swell Cornopean.

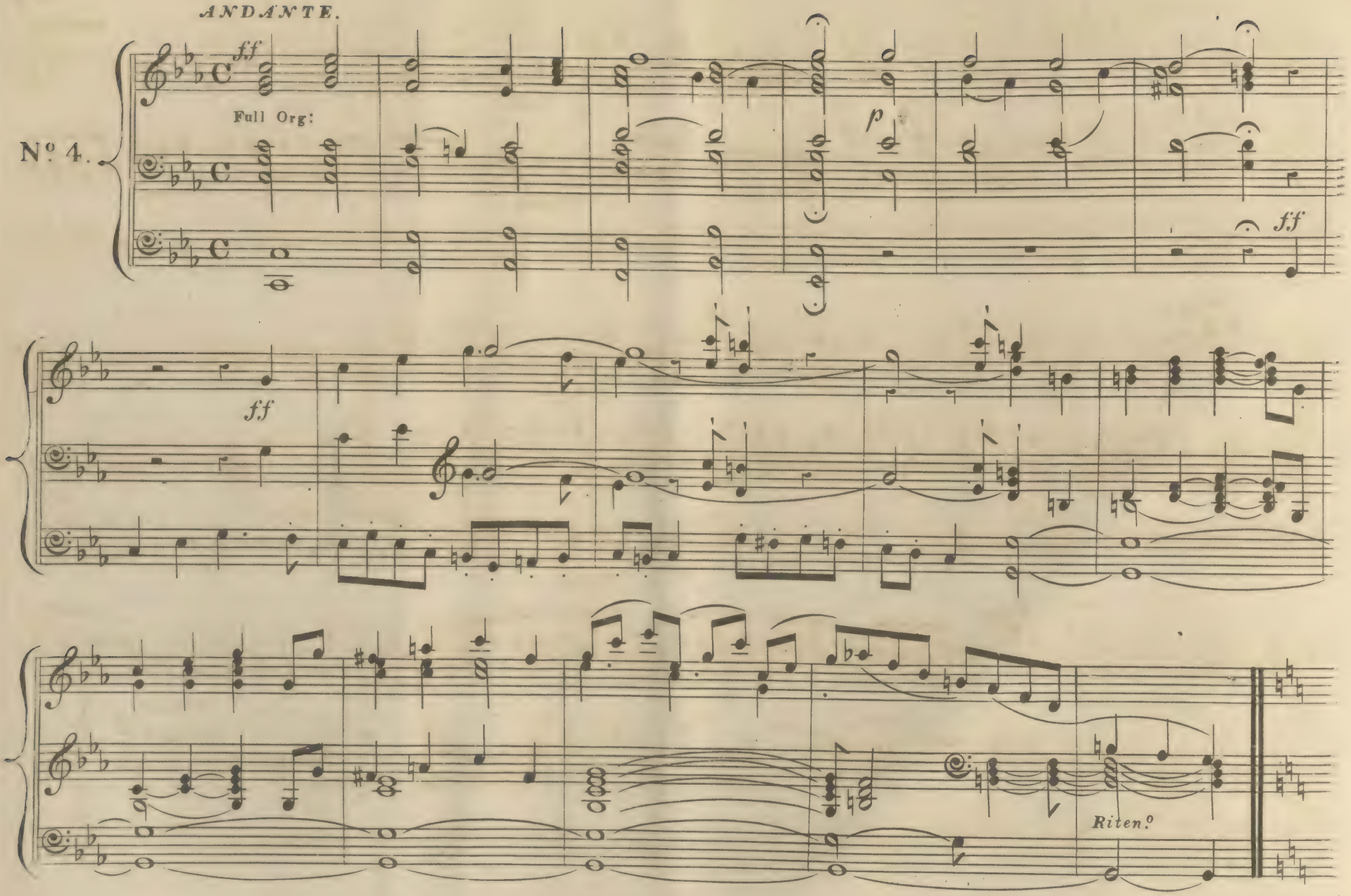

tr
p
f
f
f
p
rall:
In tempo.
Diapasons
Great Org:
Choir Org:
pp
pp
Swell.
morendo.


ANDANTE SOSTENUTO.
Choir Org:
Diapason
No 2.
2nd time
Swell
with Oboe
p
1st time.
2nd time.
tr
Cres?
Swell
Org: p
f
Great Org:
Diap. & Principal
3

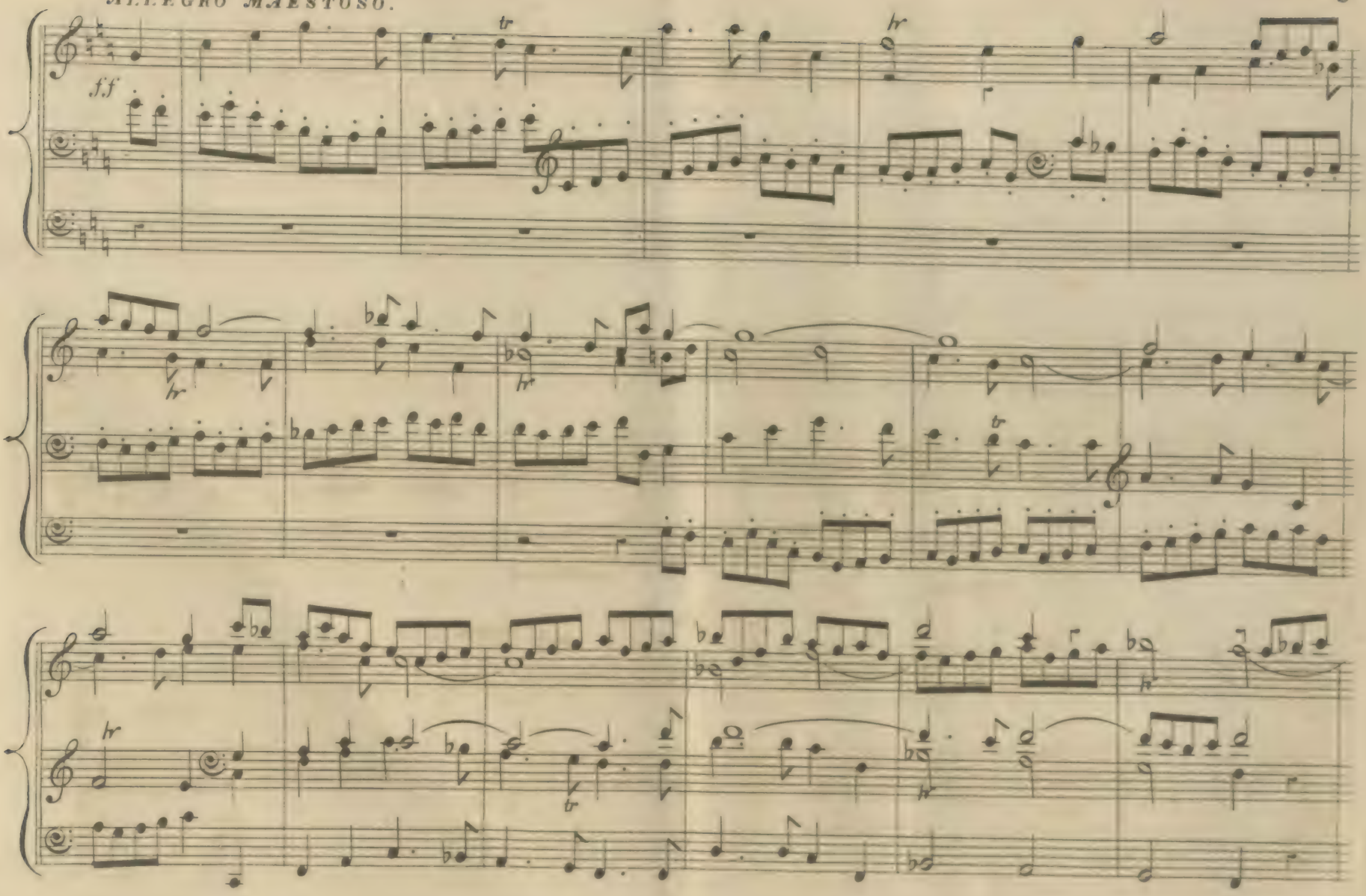

p
Choir
Org:
p
Swell.
Morendo.
pp

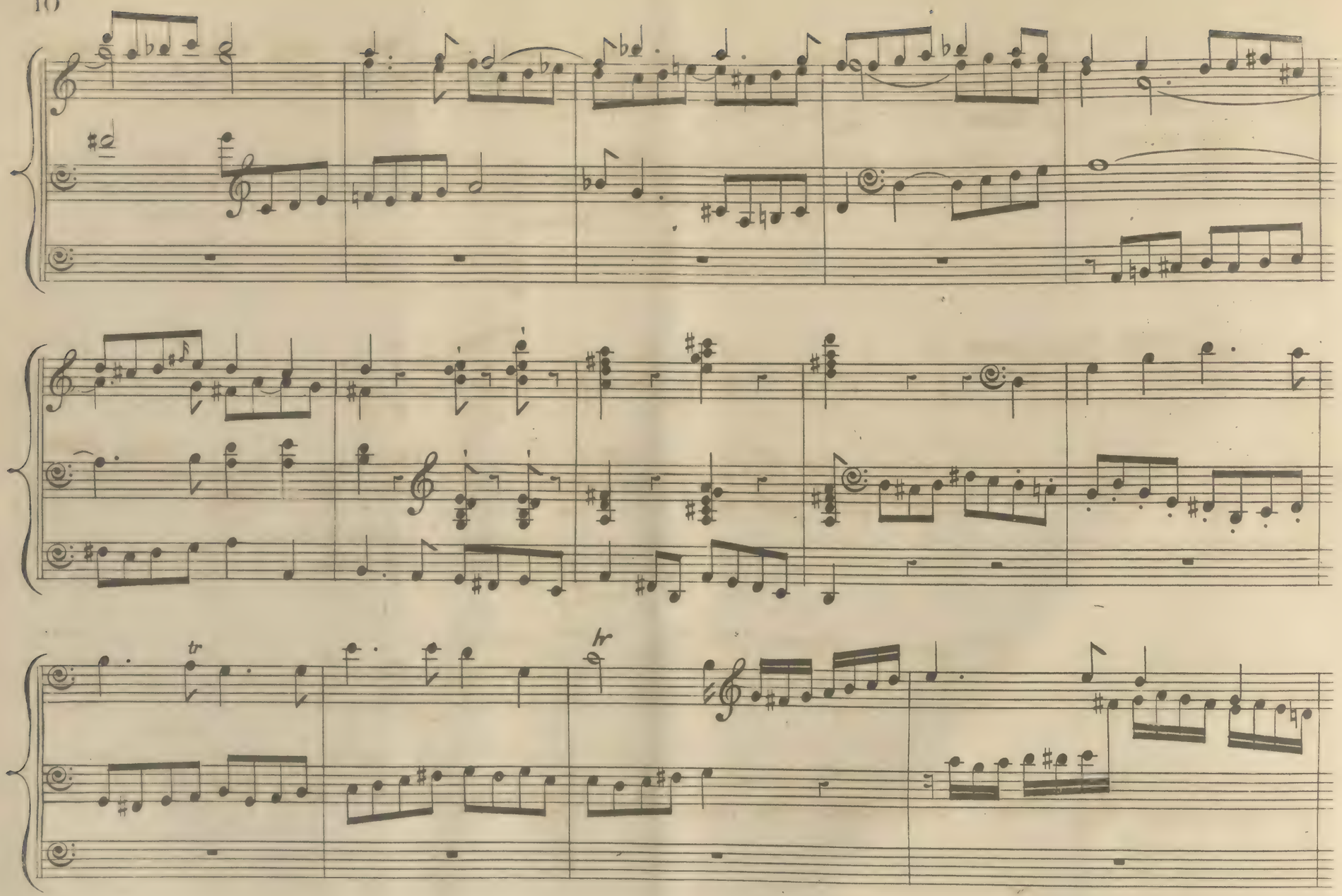

No. 3.
ADAGIO.
Choir Org:
Diap. & Flute.
Choir.
Swell with Oboe.
p
tr
Great Org:
Diap. & Prin.


3
Without
Principal.
Swell
without Reeds
p
3
hr
f
Dim:
pp
p
f
Choir Org:


ANDANTE.
ff
Full Org:
p
ff
No. 4.
ff
Riten.o

ALLEGRO MAESTOSO.




tr
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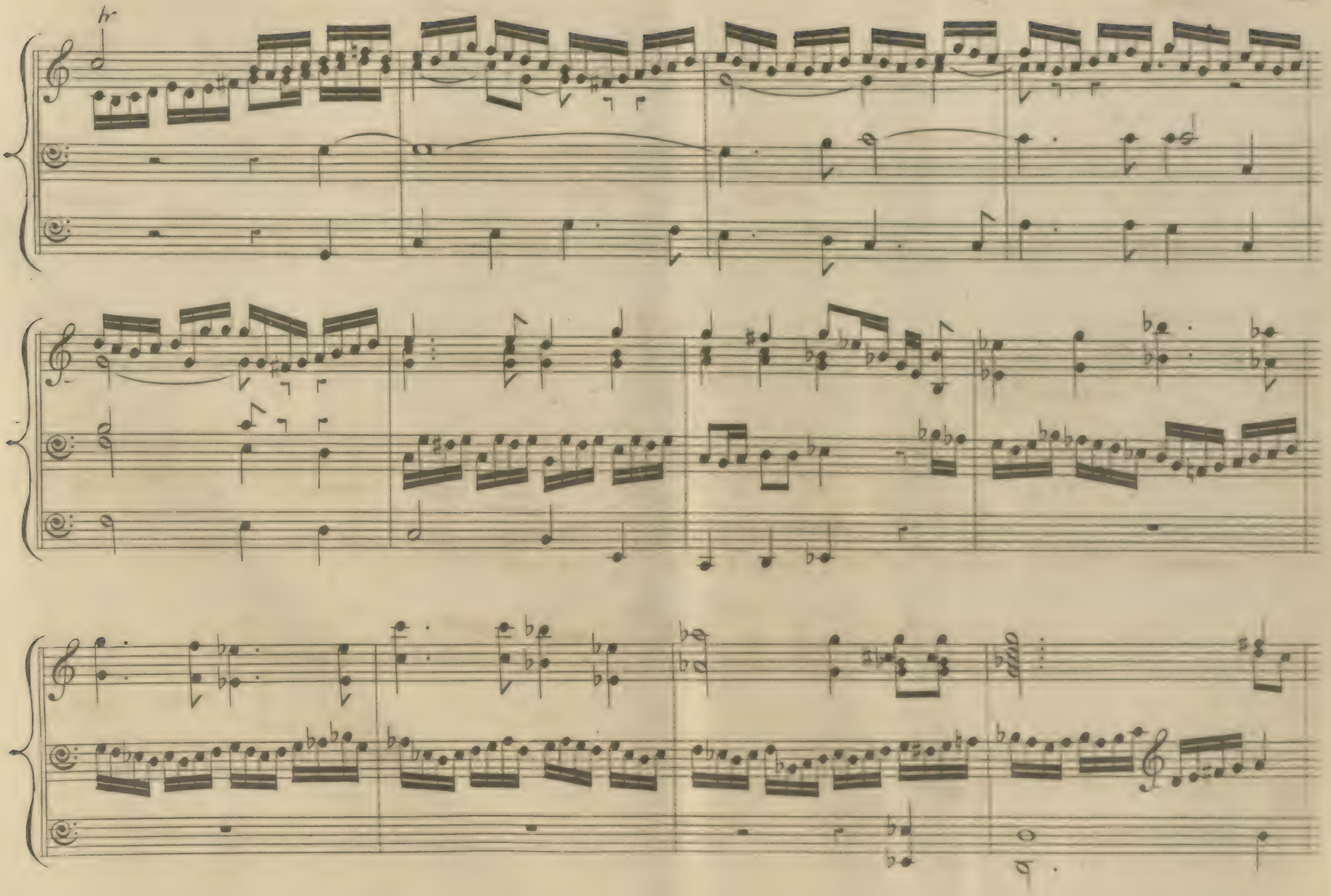
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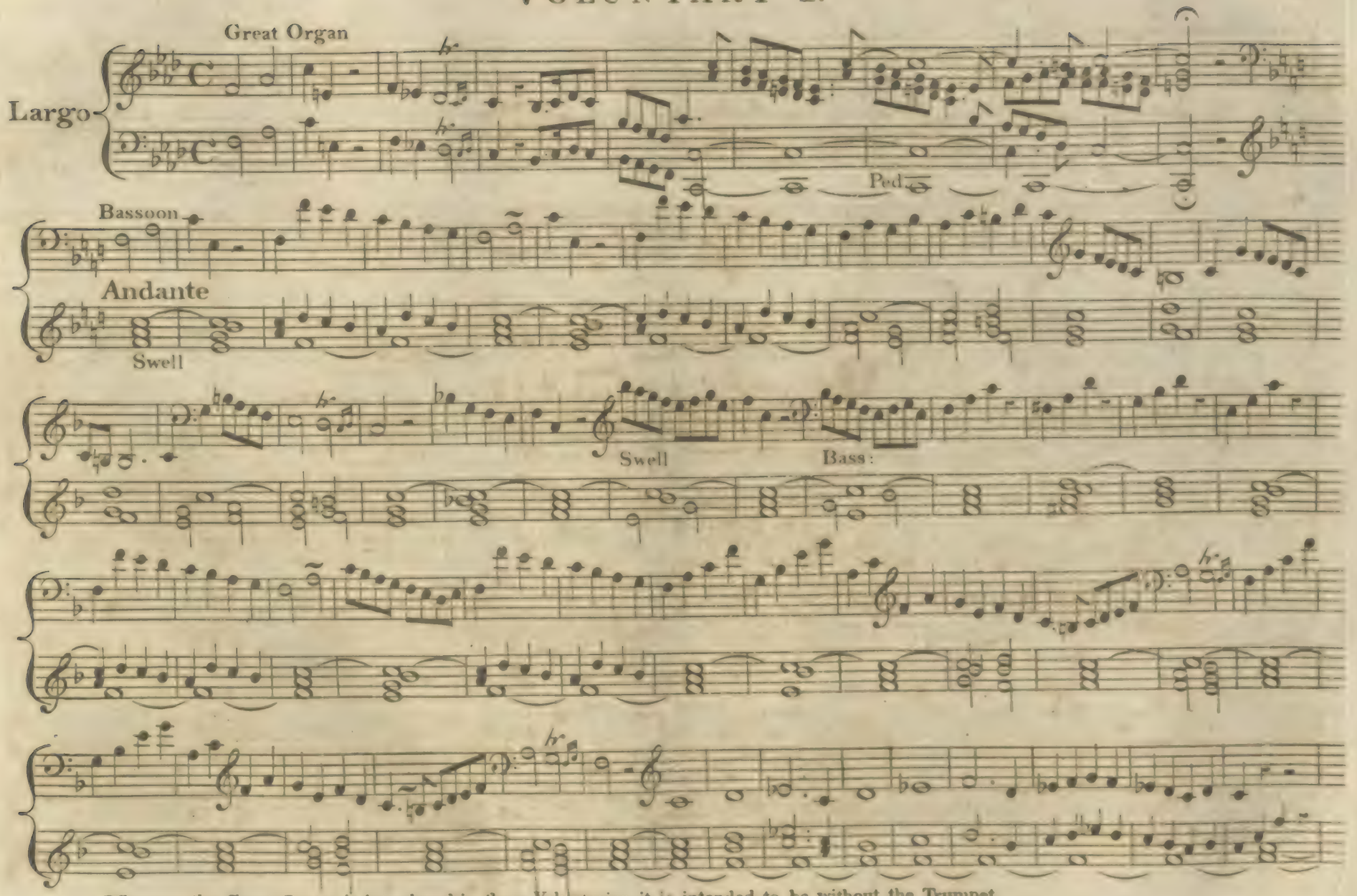
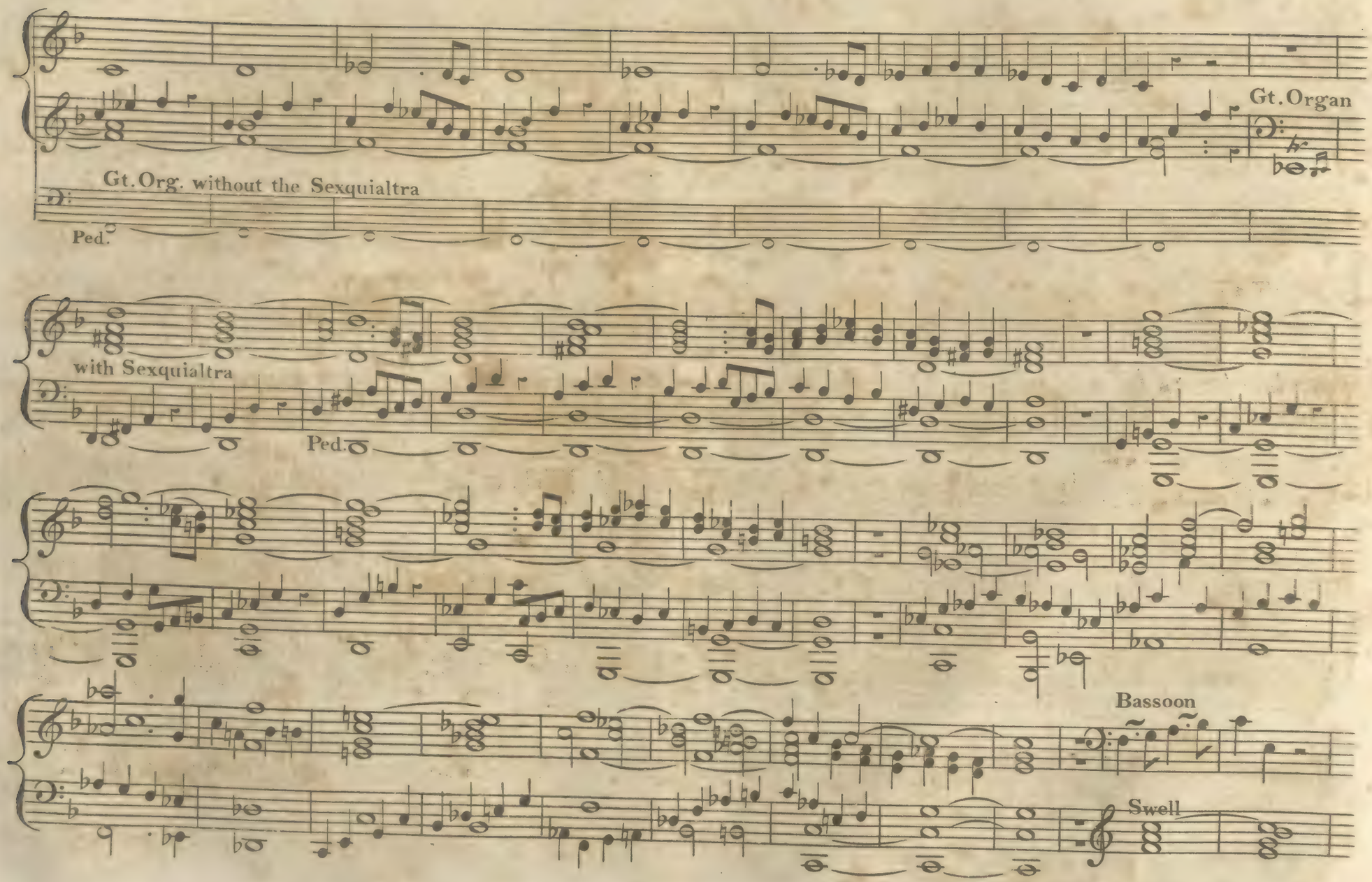
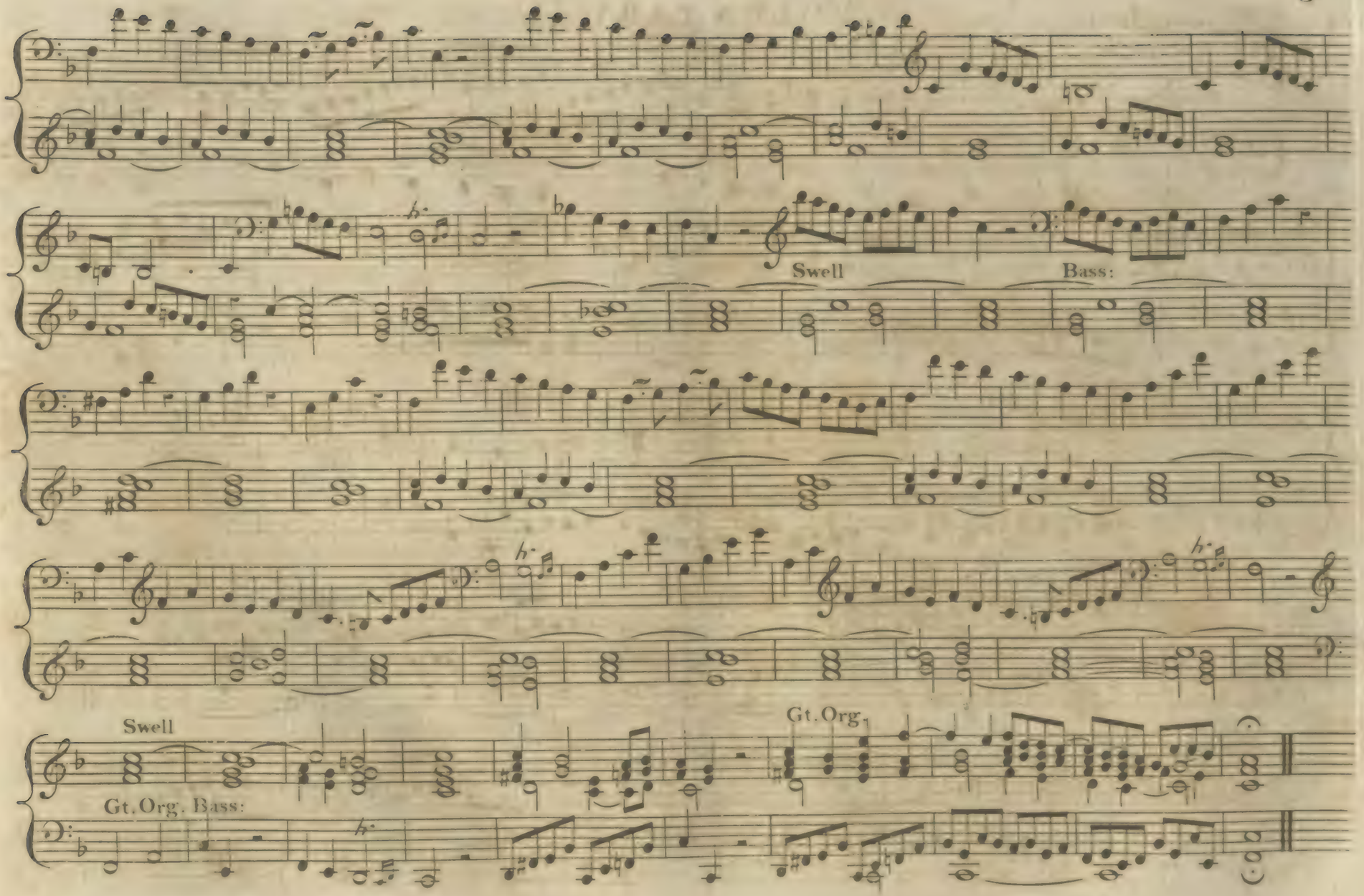
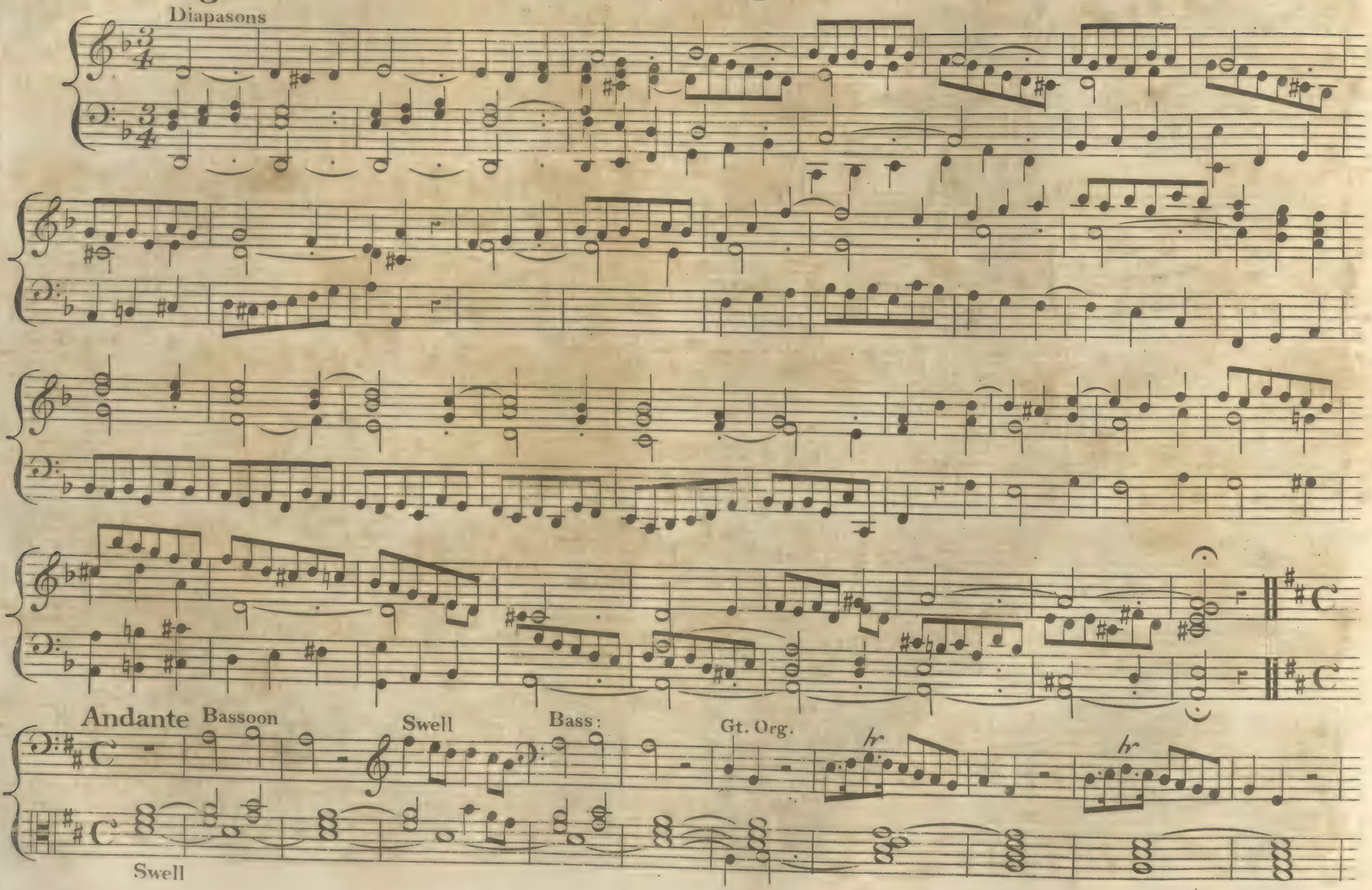


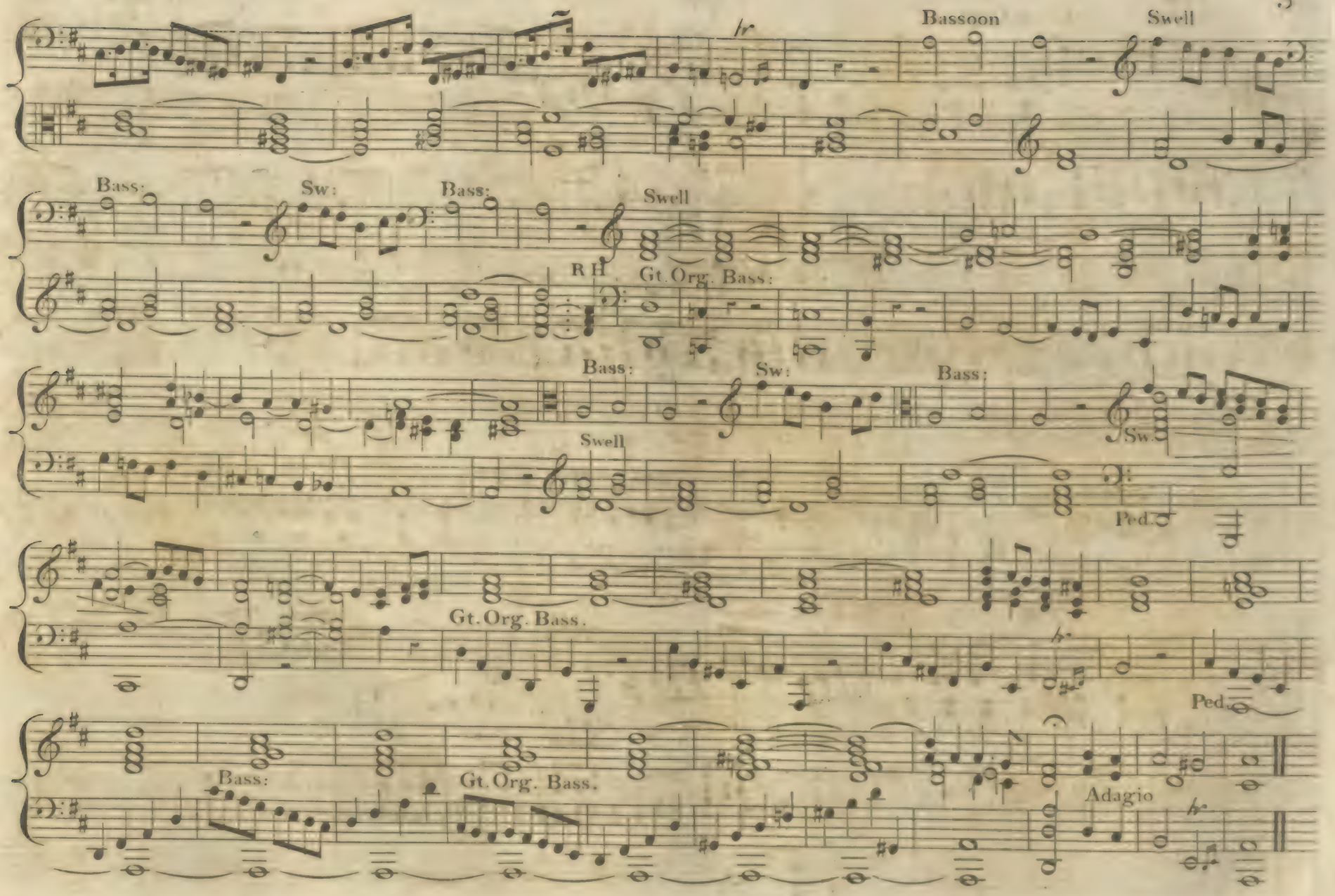
Wherever the Great Organ is introduced in these Voluntaries, it is intended to be without the Trumpet.

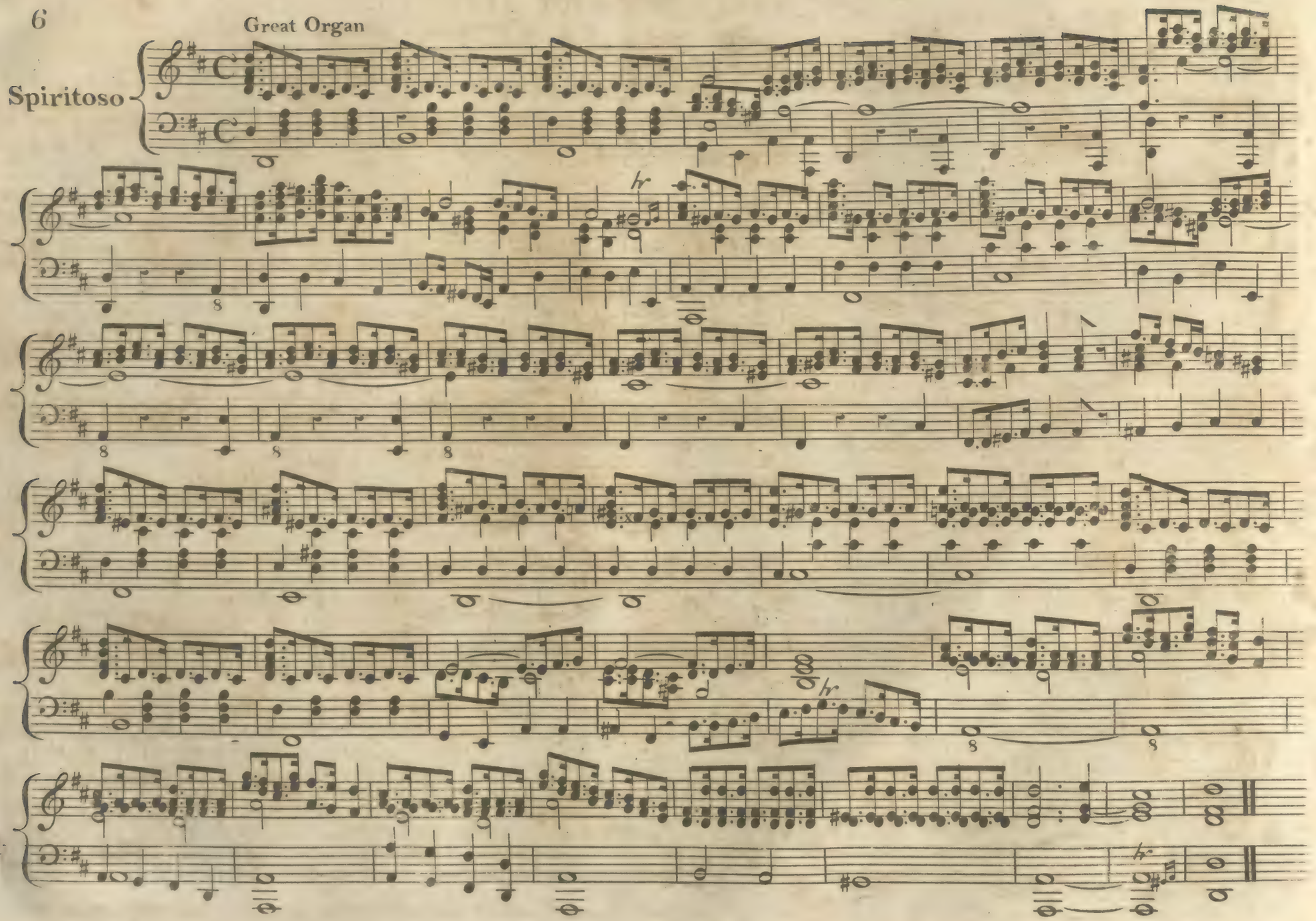

Gt. Organ
Gt. Org. without the Sexquialtra
Ped.
with Sexquialtra
Ped.
Bassoon
Swell


Swell
Bass:
Swell
Gt. Org.
Gt. Org. Bass:

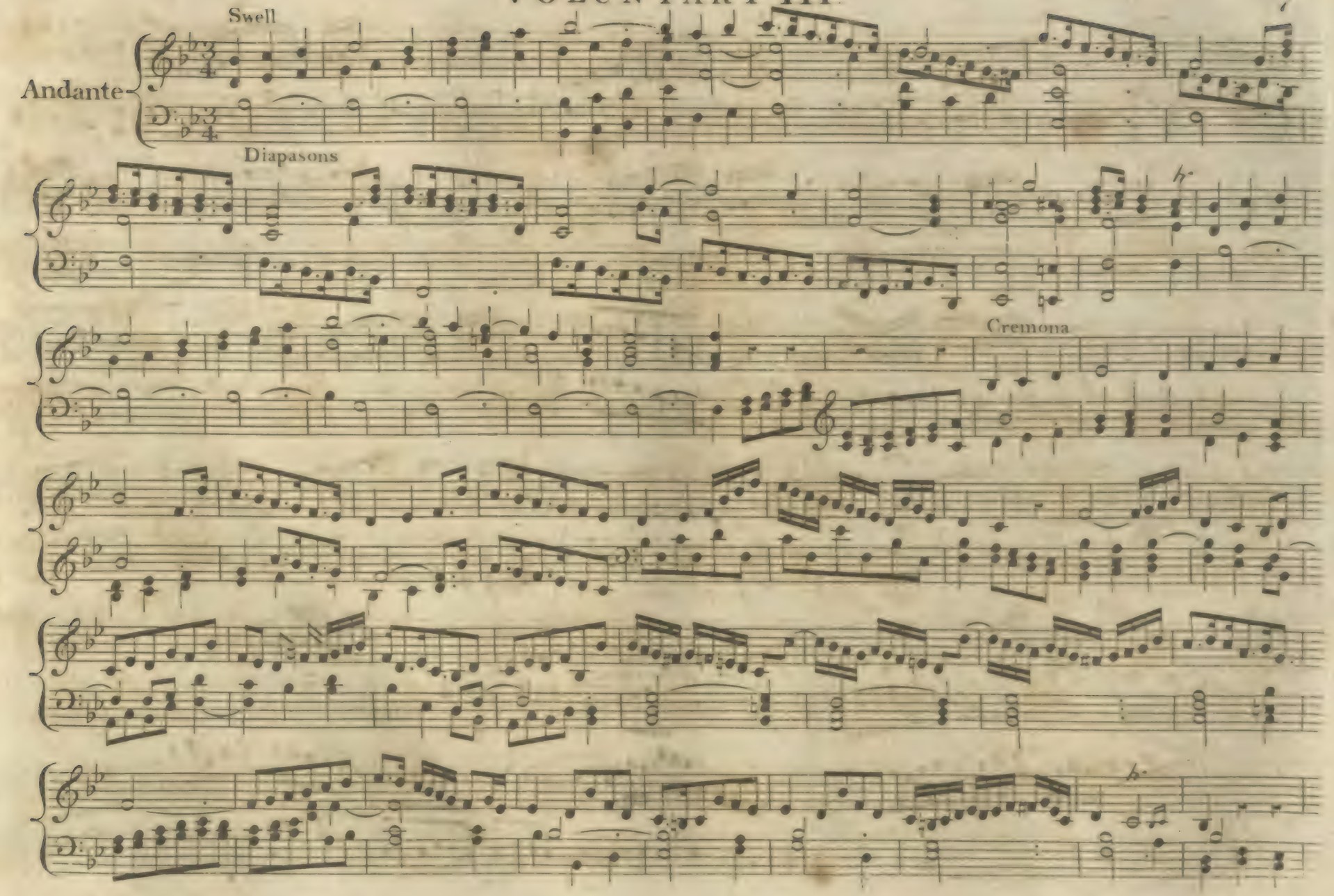
VOLUNTARY II.

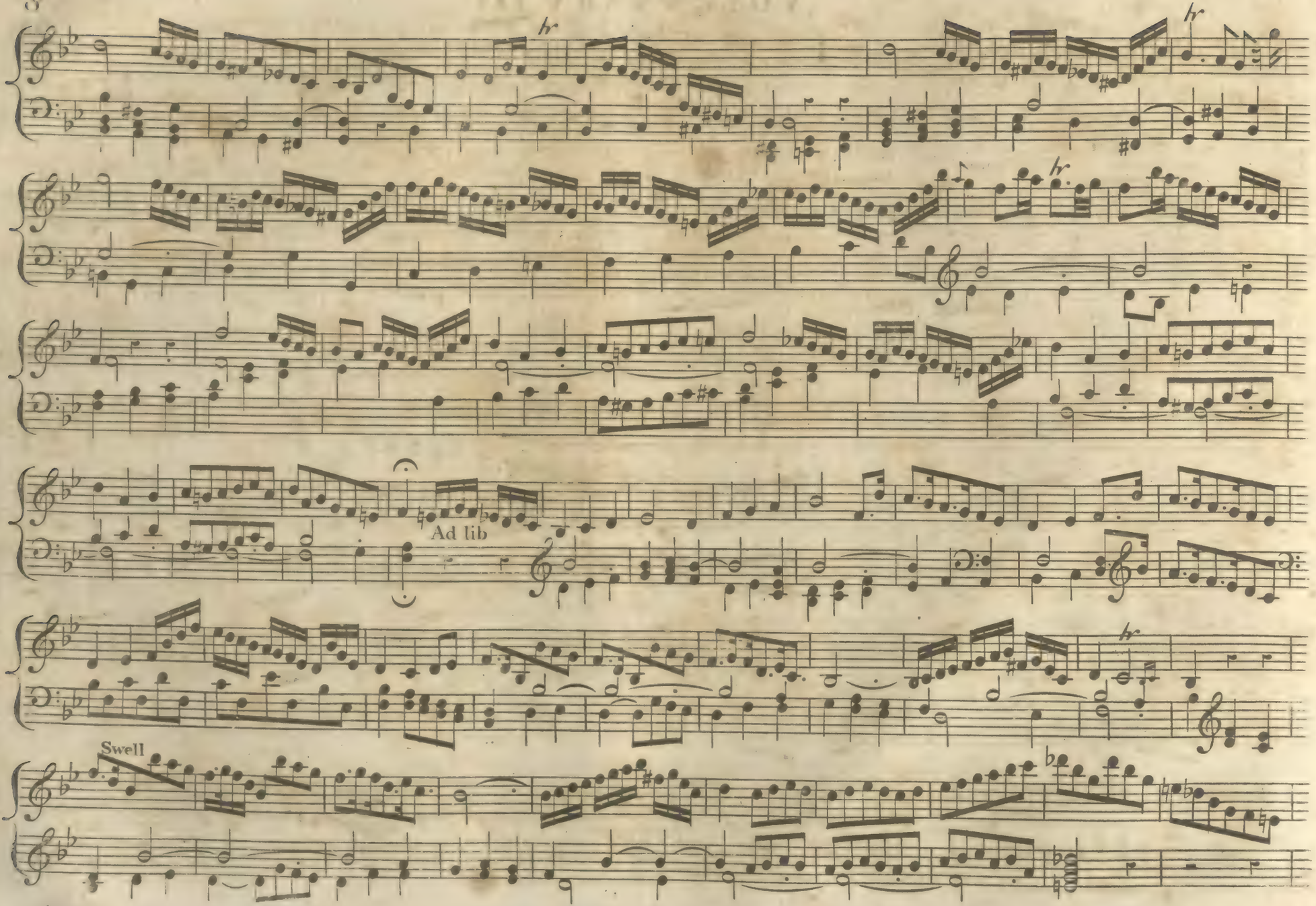


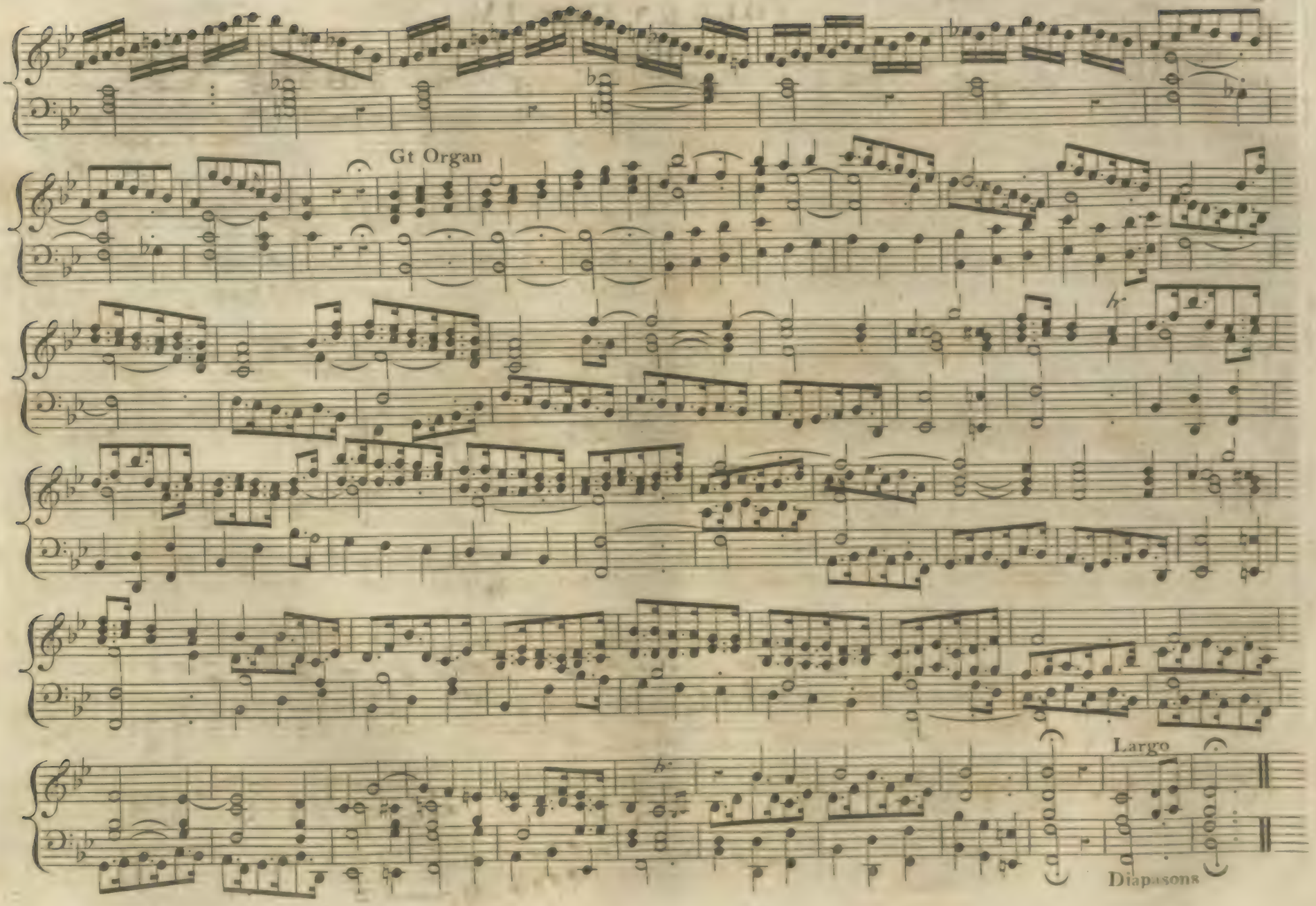

Bassoon
Swell
Bass:
Sw:
Bass:
Swell
R H
Gt. Org. Bass:
Bass:
Sw:
Bass:
Swell
Sw:
Ped.
Gt. Org. Bass.
Ped.
Bass:
Gt. Org. Bass.
Adagio


Great Organ
Spiritoso

VOLUNTARY III



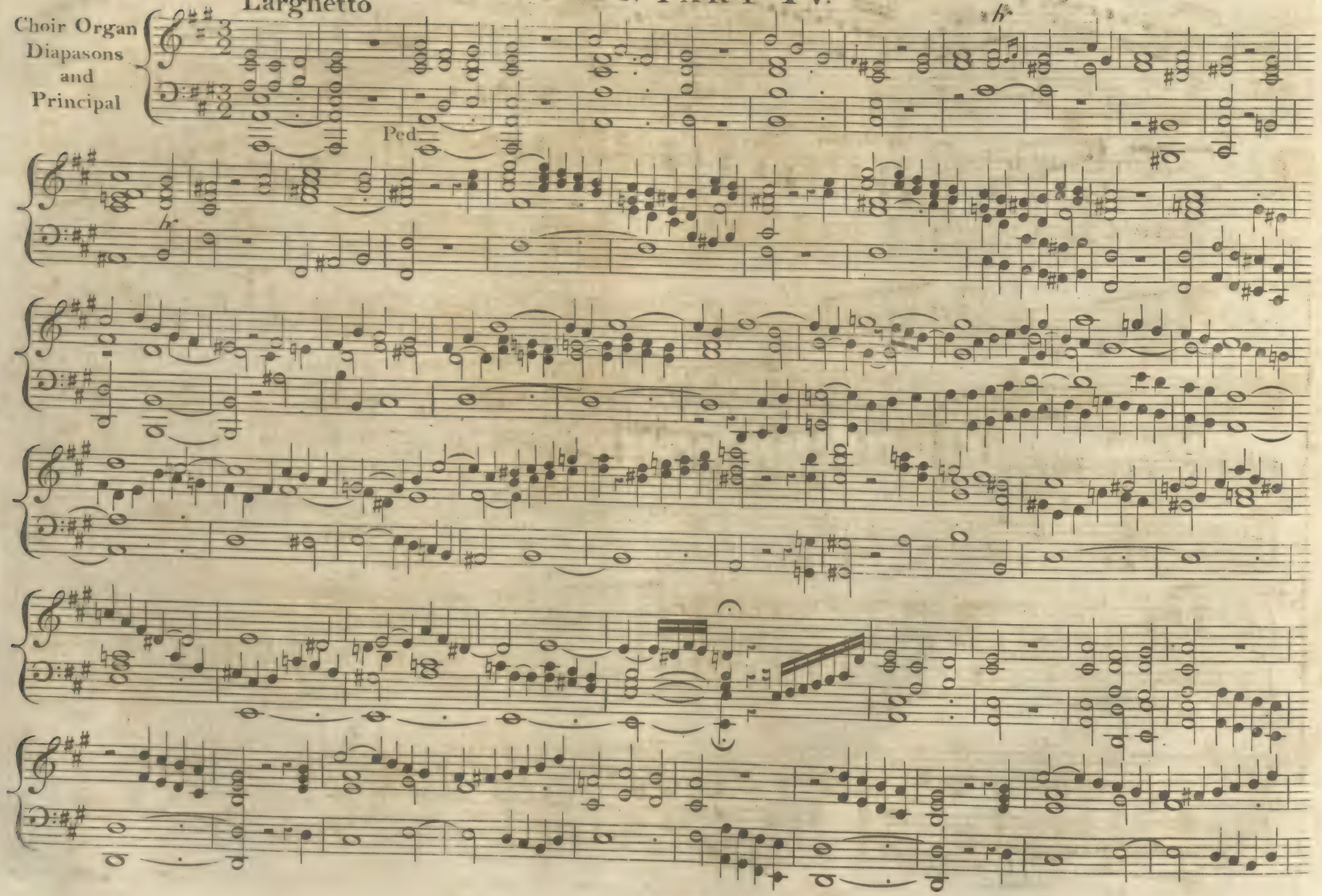

hr
hr
hr
Ad lib
hr
Swell

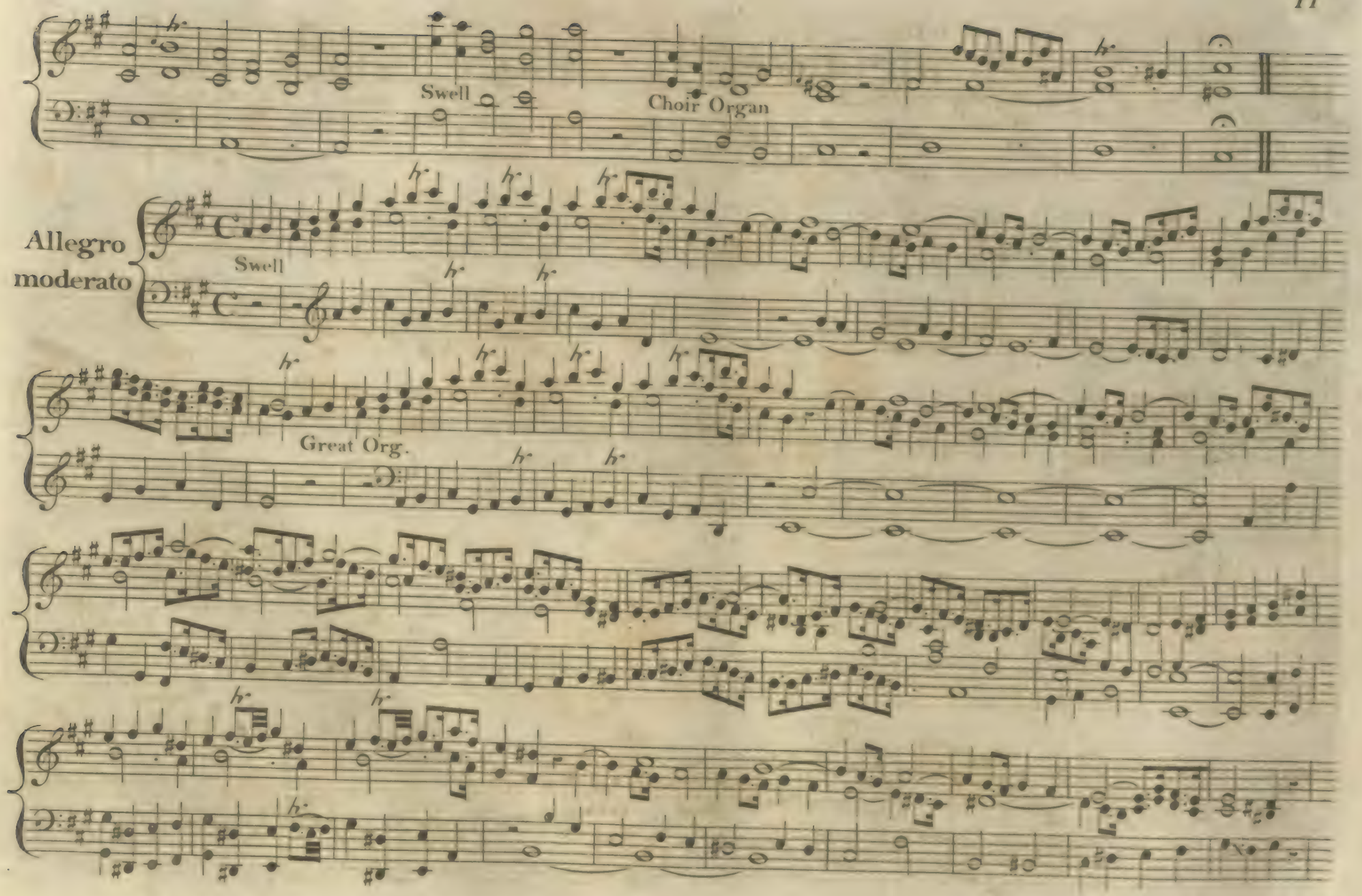

Gt Organ
Largo
Diapasons

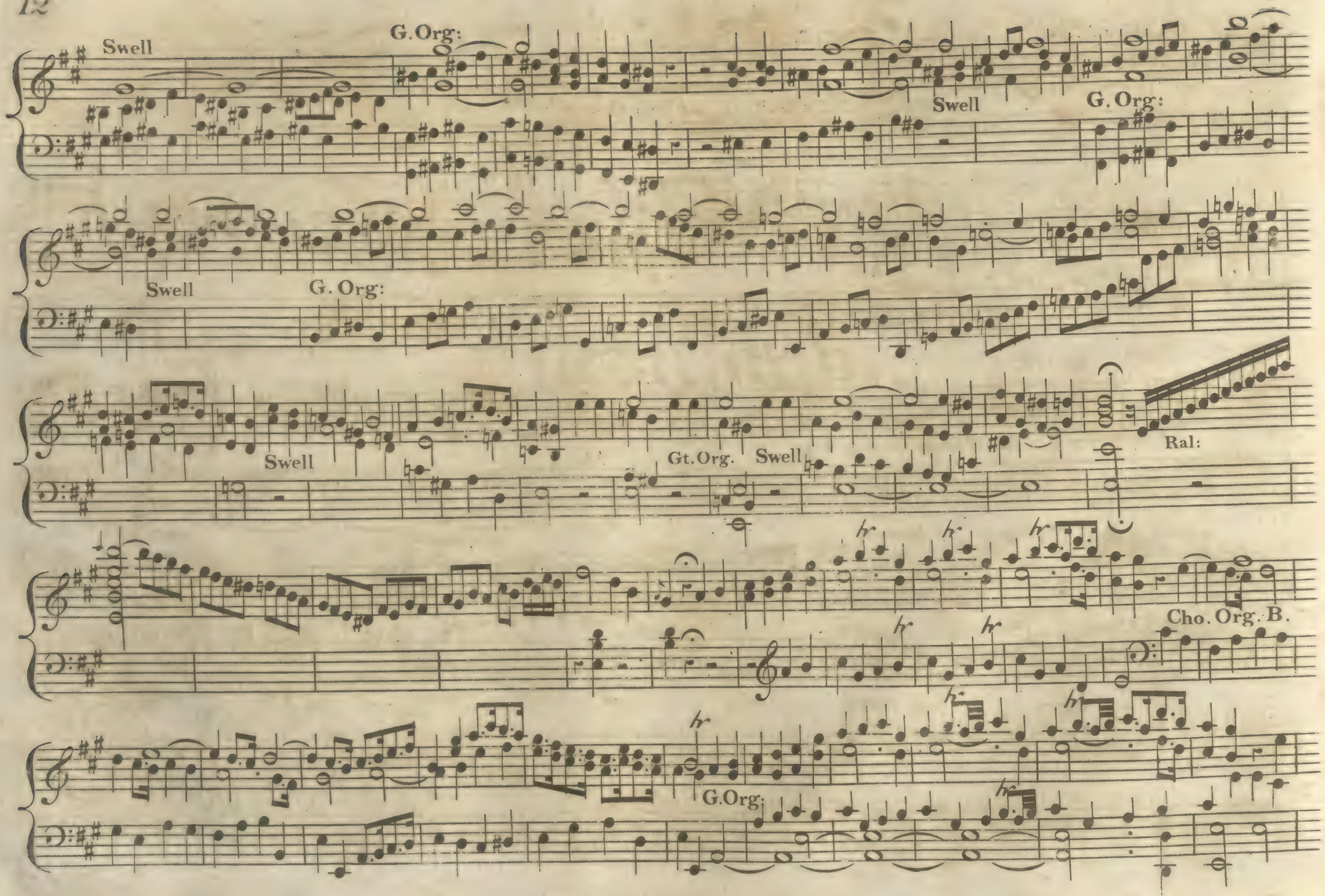
VOLUNTARY IV.

Larghetto

Choir Organ
Diapasons
and
Principal




Swell
Choir Organ
Allegro moderato
Swell
Great Org.


Swell
G.Org:
Swell
G.Org:
Swell
G. Org:
Swell
Gt.Org.
Swell
Ral:
Cho. Org. B.
G.Org:

Cho: Org:

VOLUNTARY V.

Andante

Allegretto

Swell

Gt. Organ.

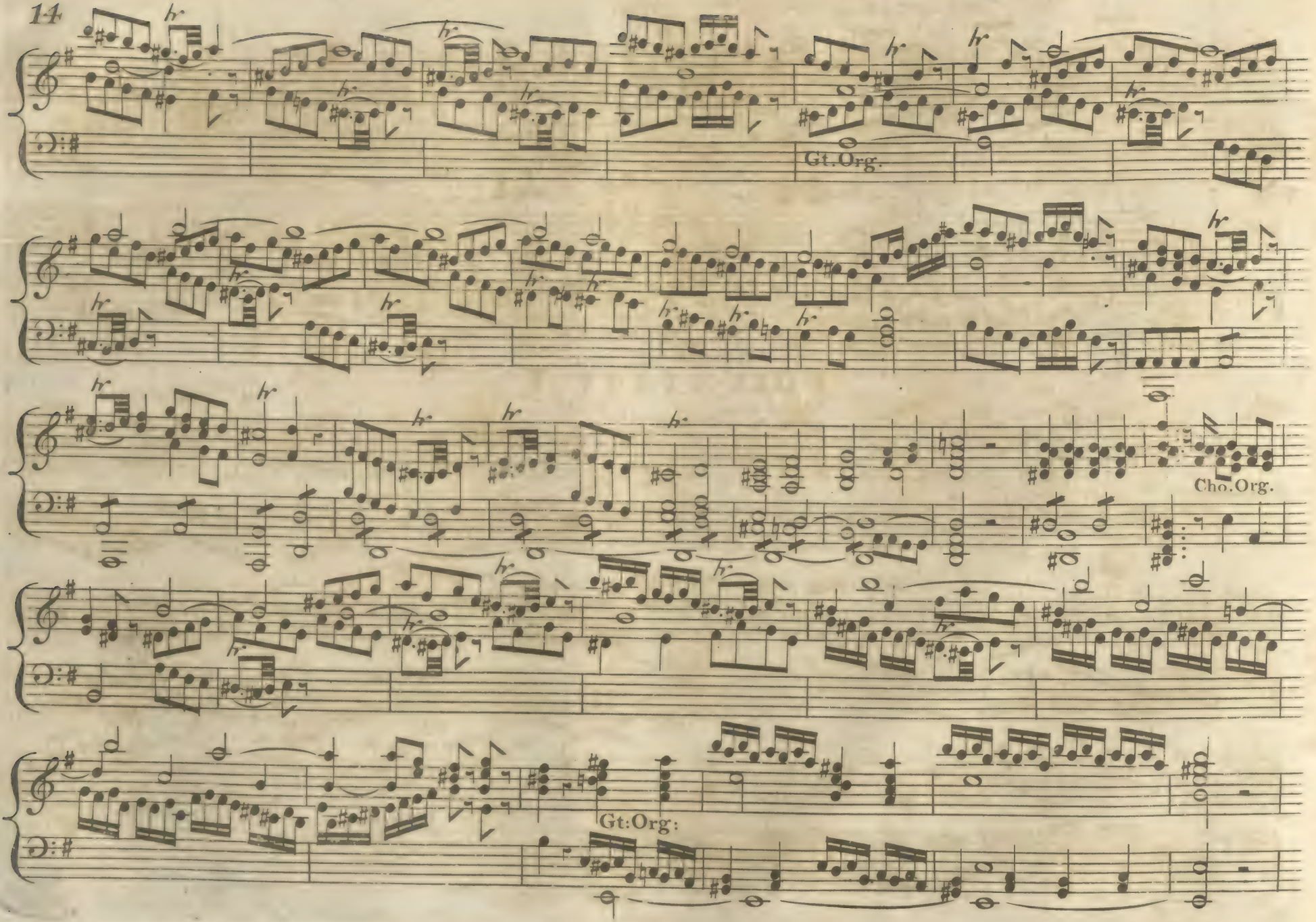
Diapasons

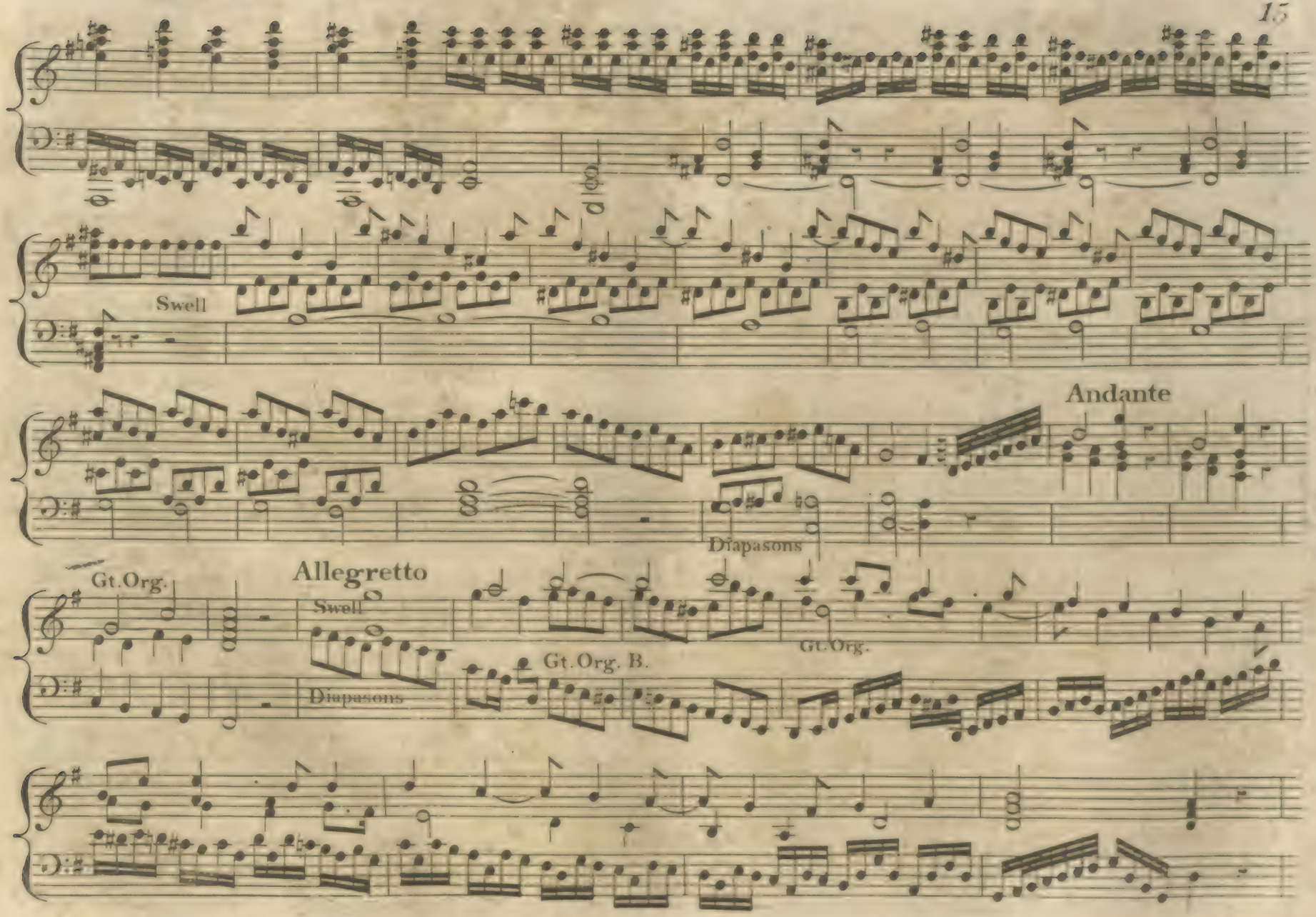
Gt.Org.

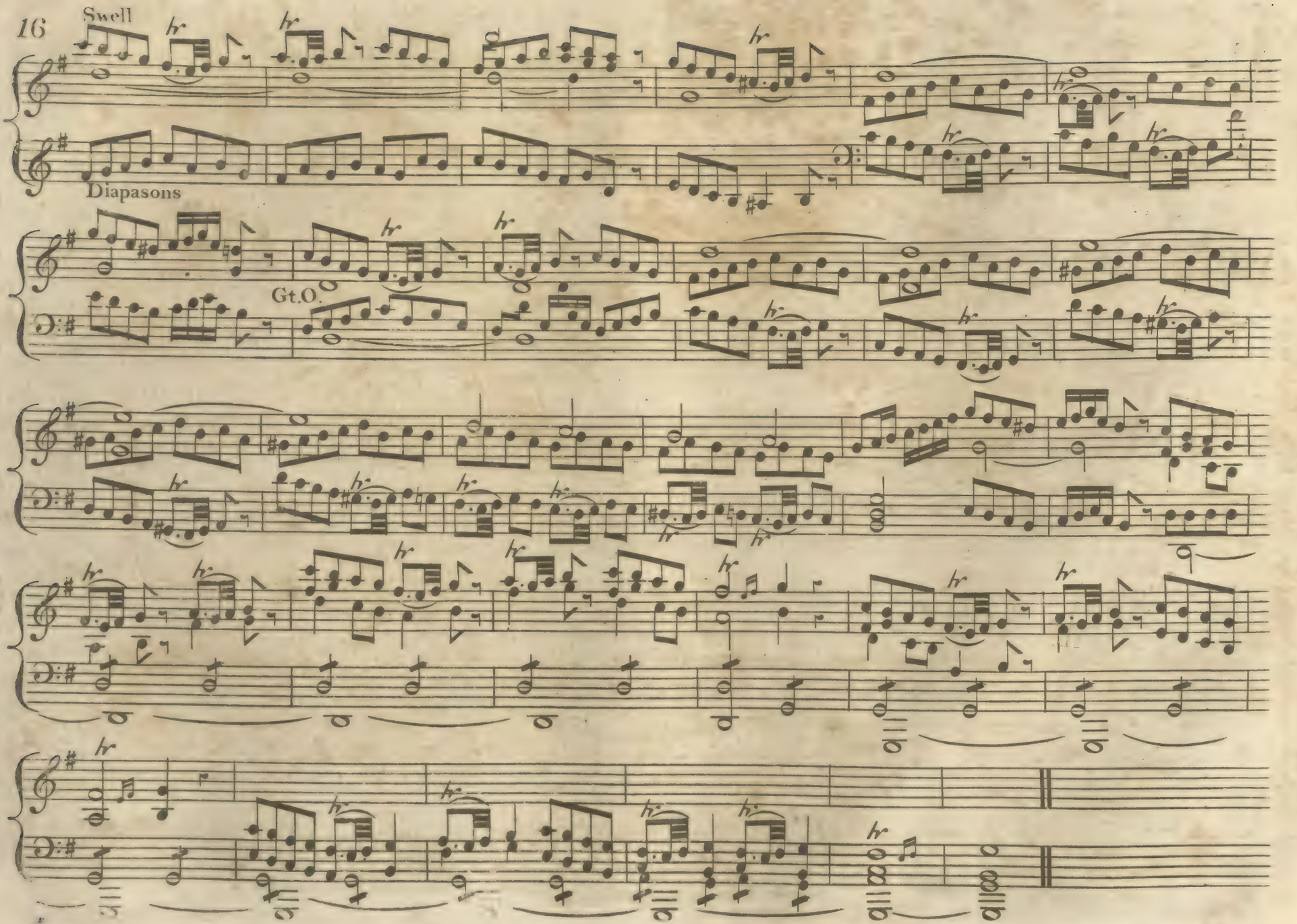
Gt.Org B.

Sw

Diapasons

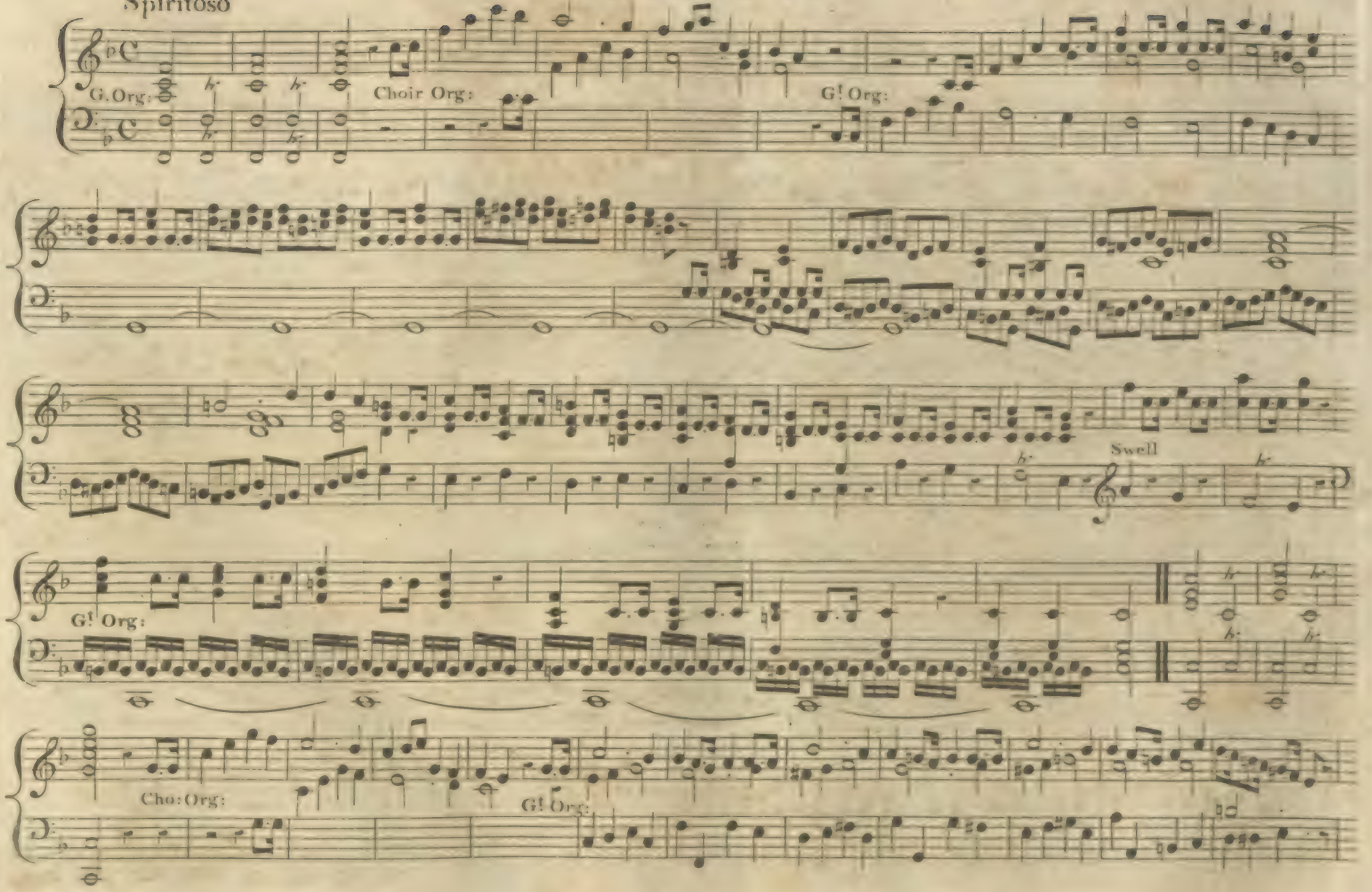

Gt.Org.
Cho.Org.
Gt:Org:

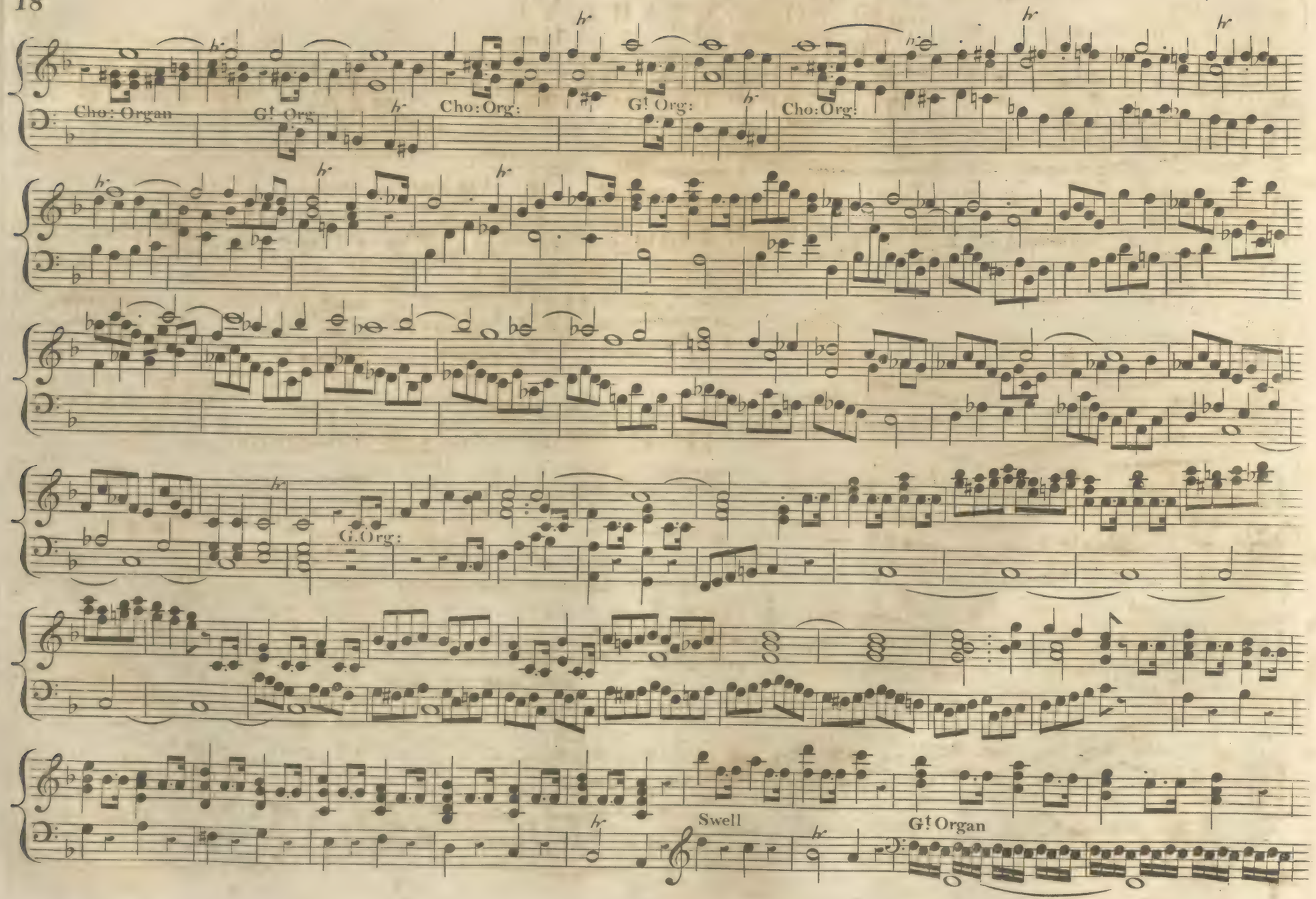

Swell
Andante
Diapasons
Gt.Org.
Allegretto
Swell
Diapasons
Gt.Org. B.
Gt.Org.

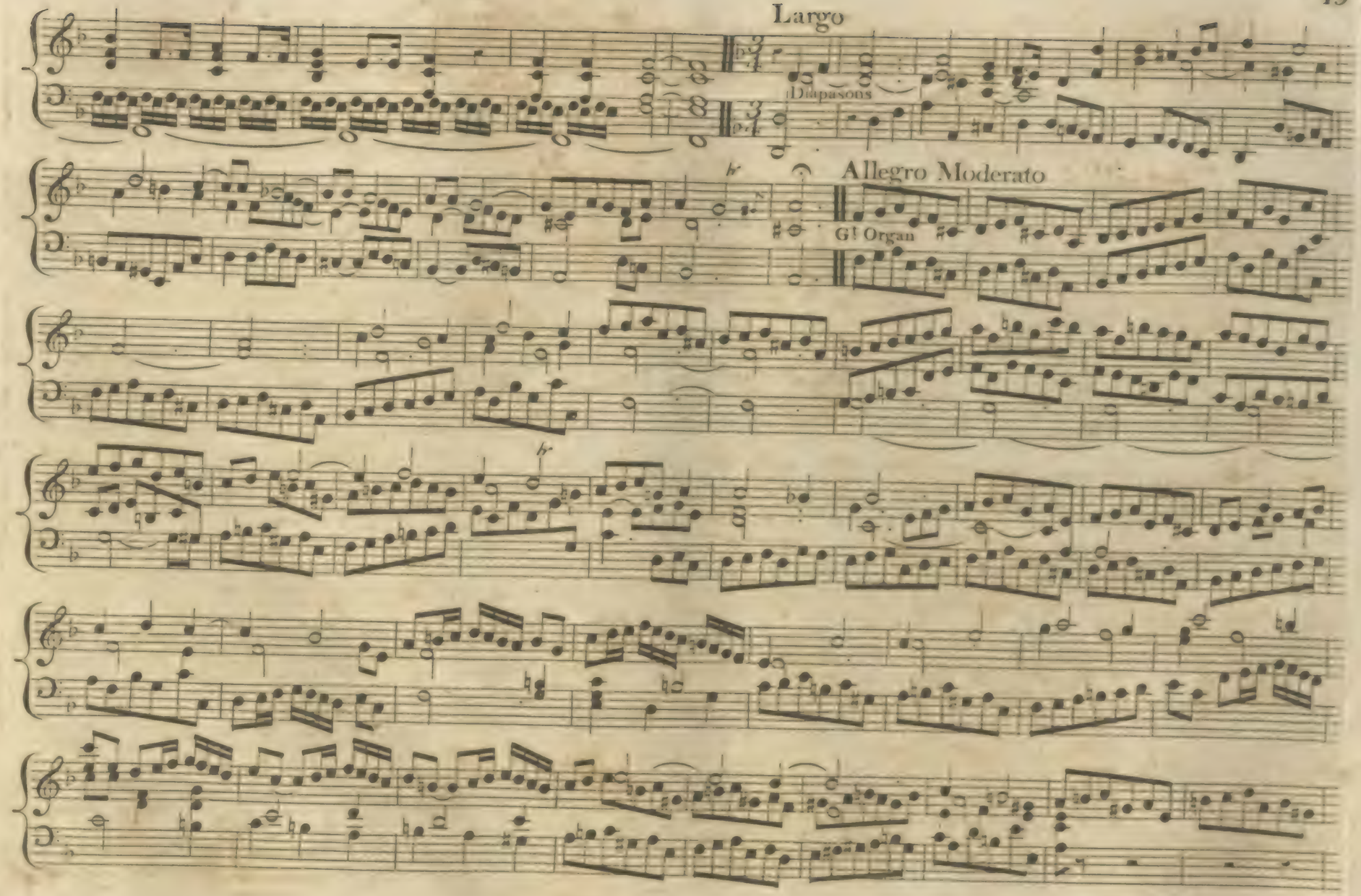

Swell
Diapasons
Gt.O.

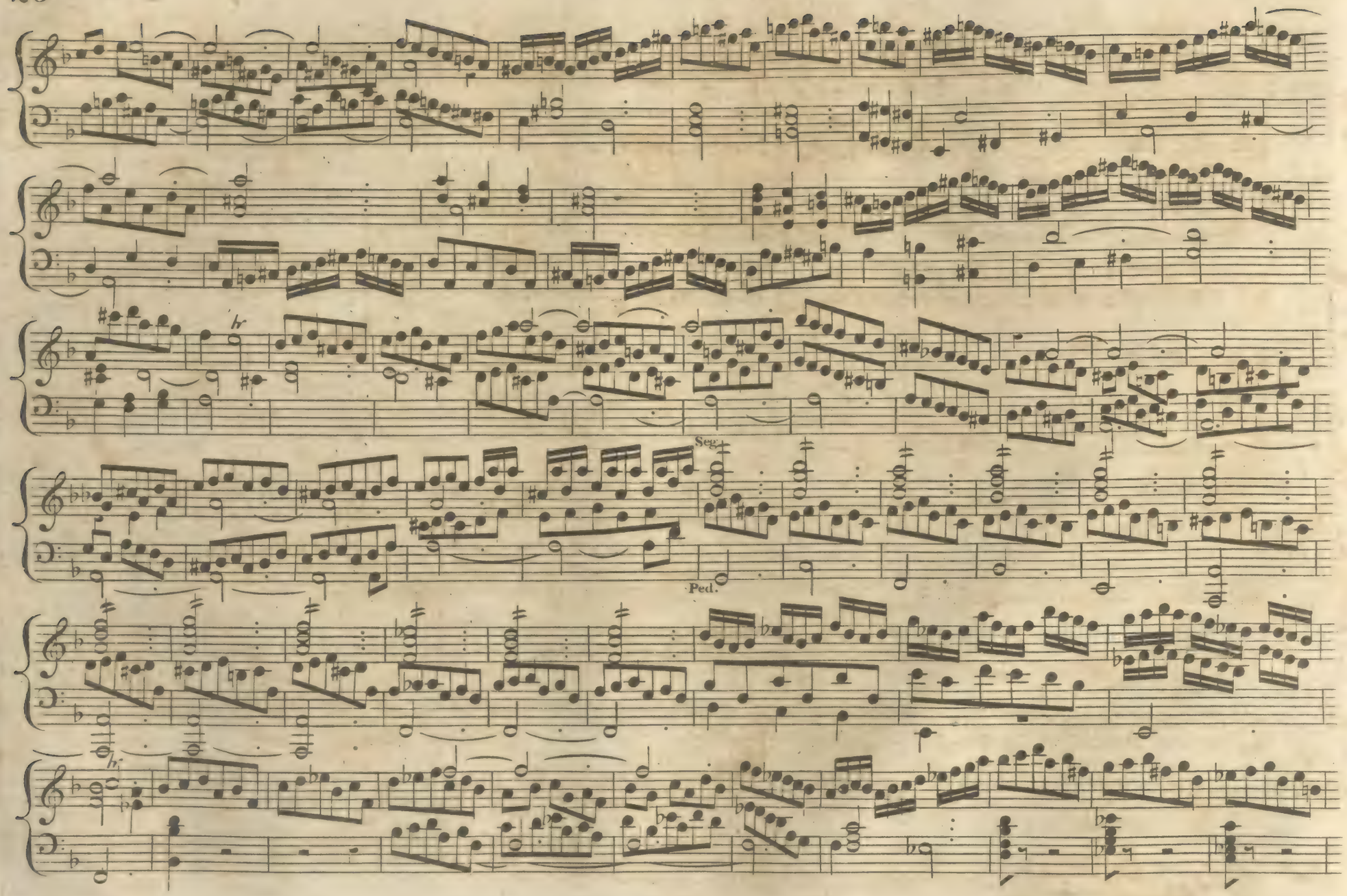
VOLUNTARY VI

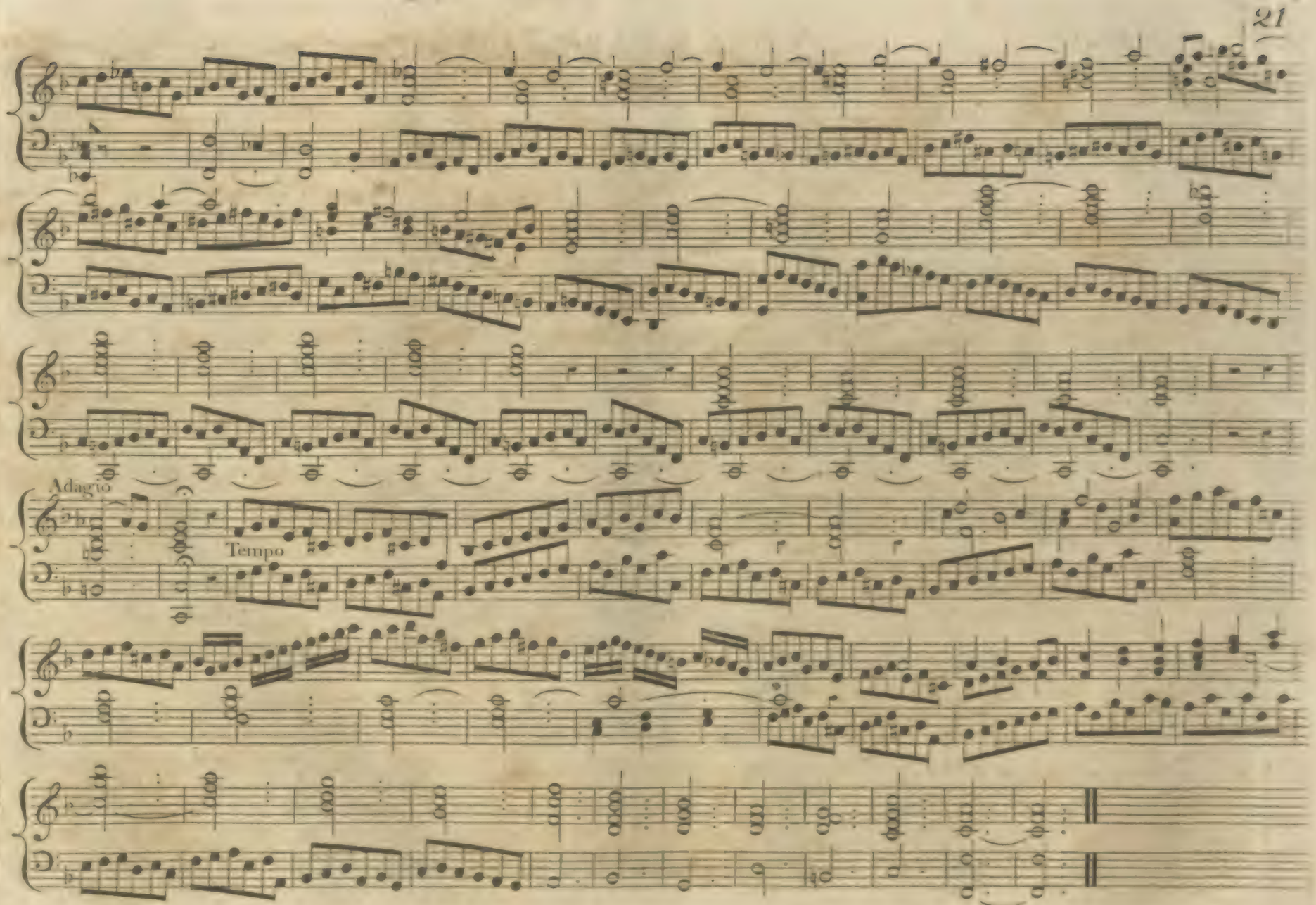
Spiritoso




Cho: Organ
Gt Org
Cho: Org:
Gt Org:
Cho: Org:
G. Org:
Swell
Gt Organ


Largo
Diapasons
Allegro Moderato
G! Organ


hr
Seg.
Ped.
hr


Adagio
Tempo

VOLUNTARY VII.

Largo

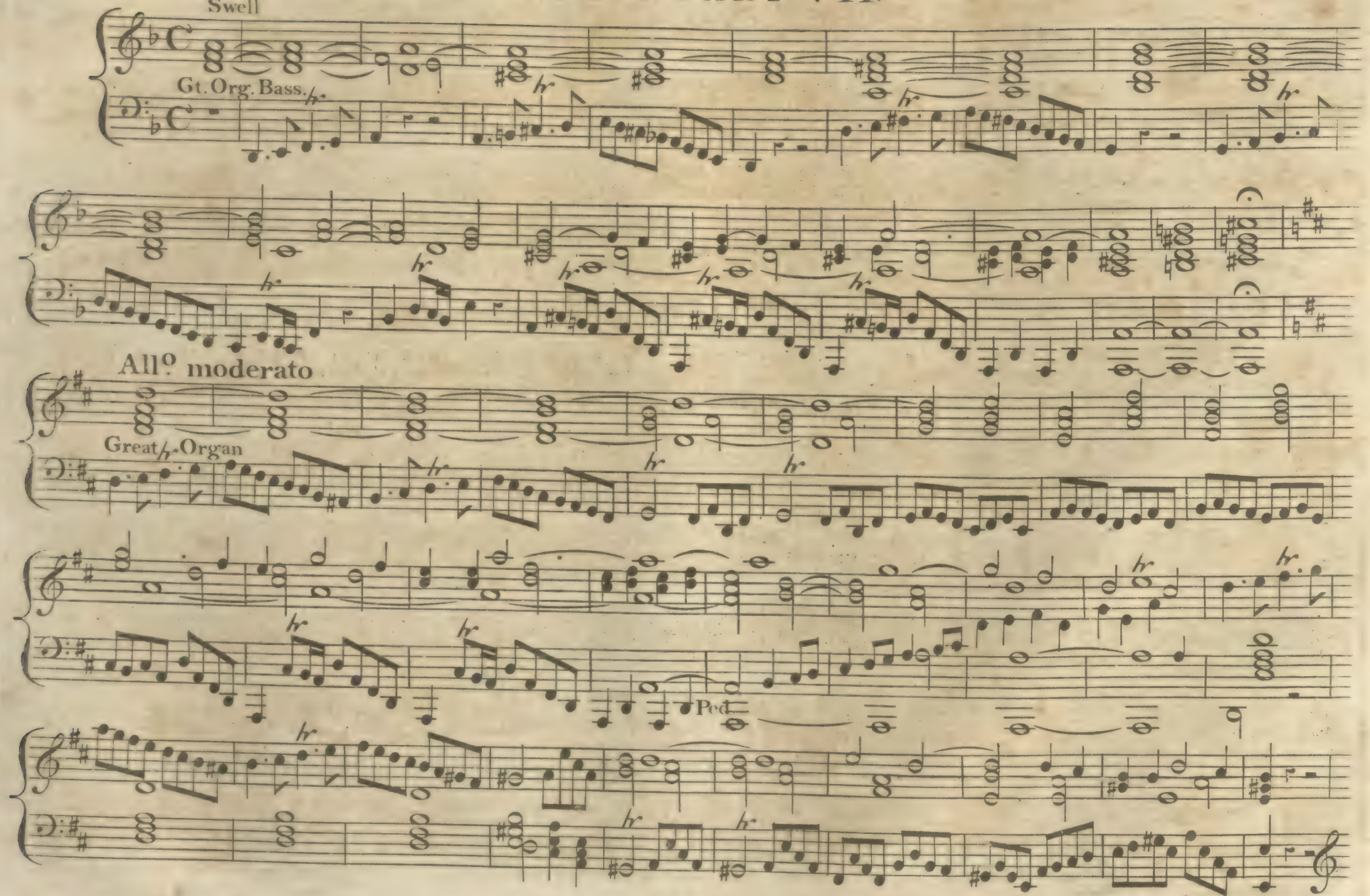
Swell

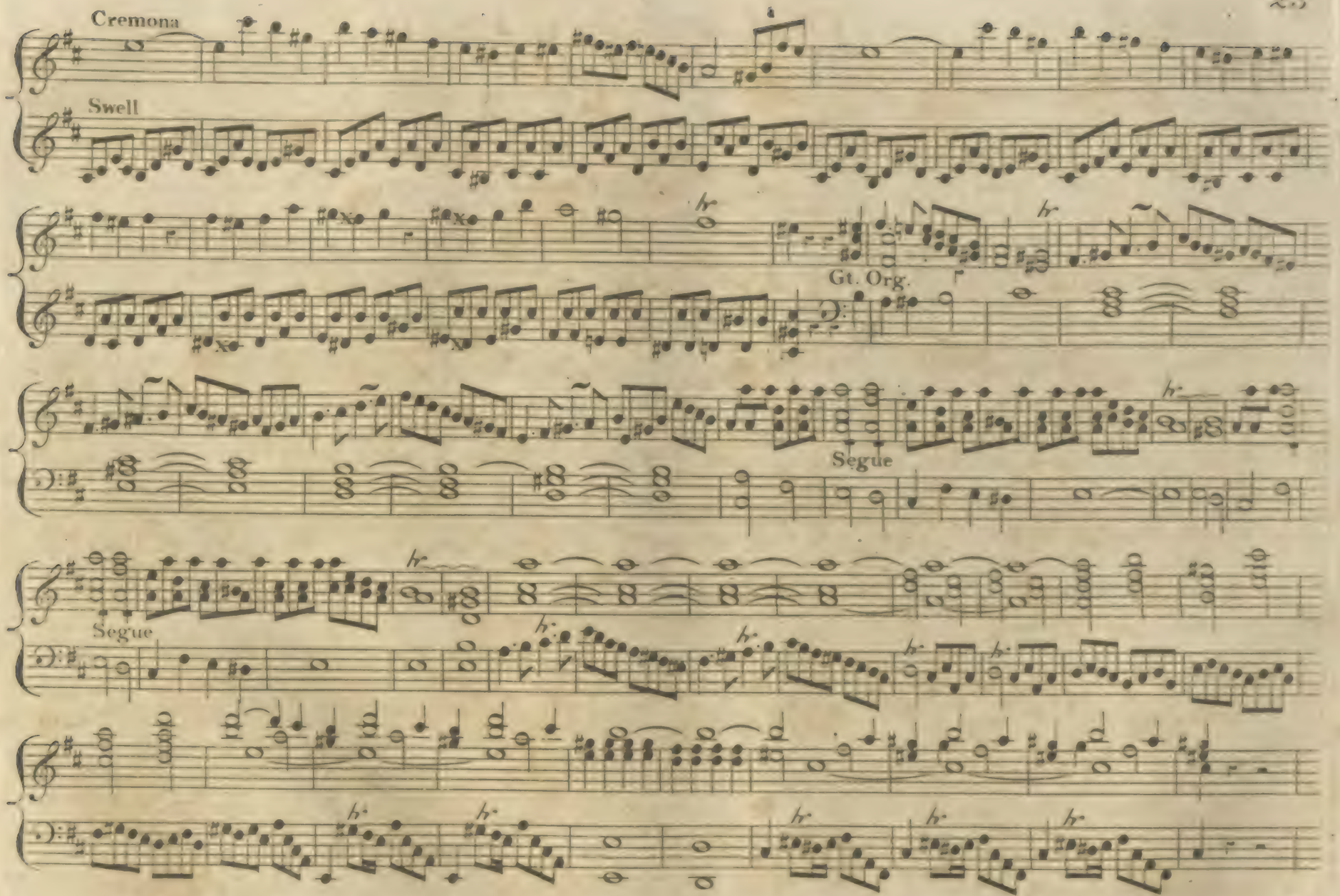
Gt. Org. Bass.

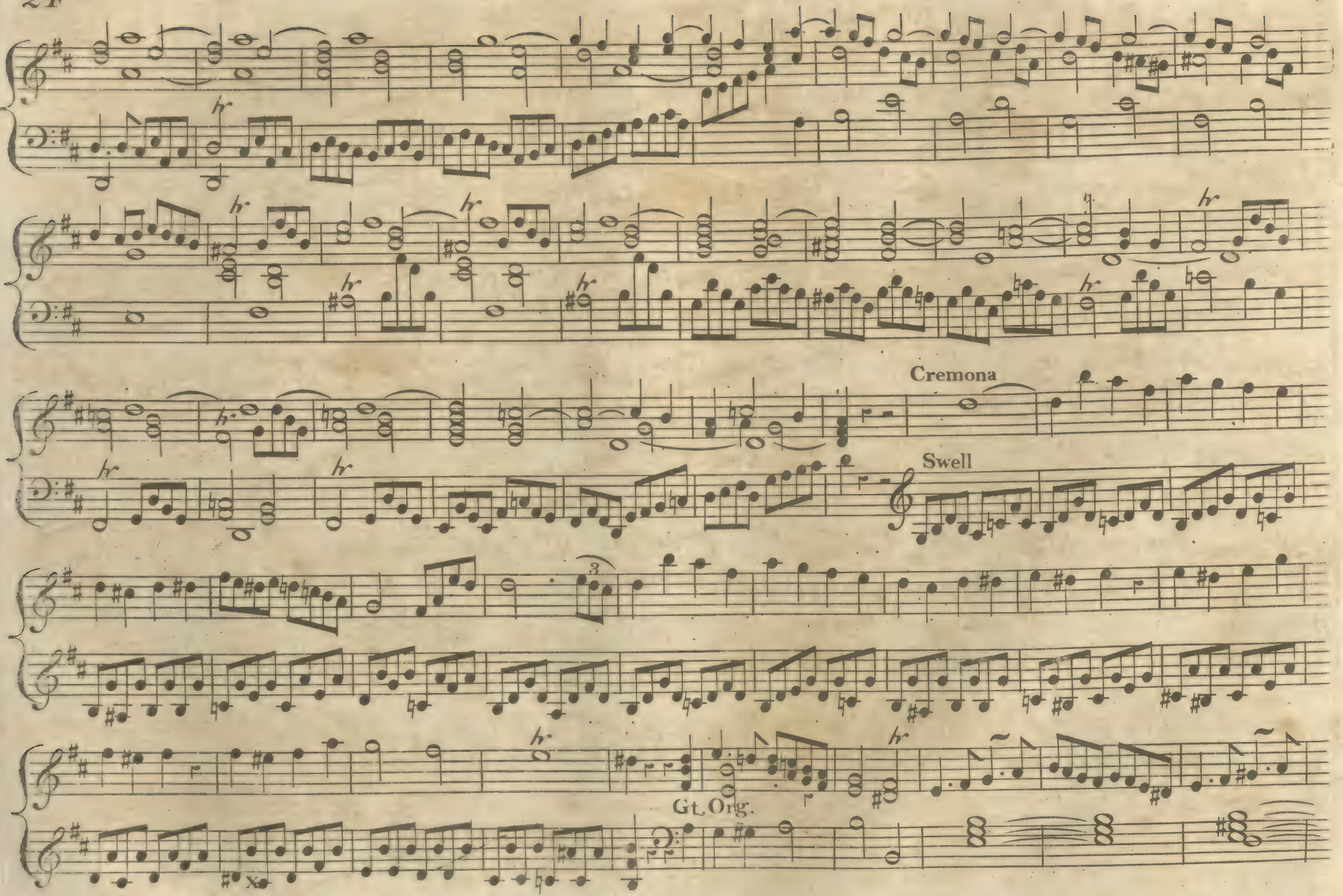
All^o moderato

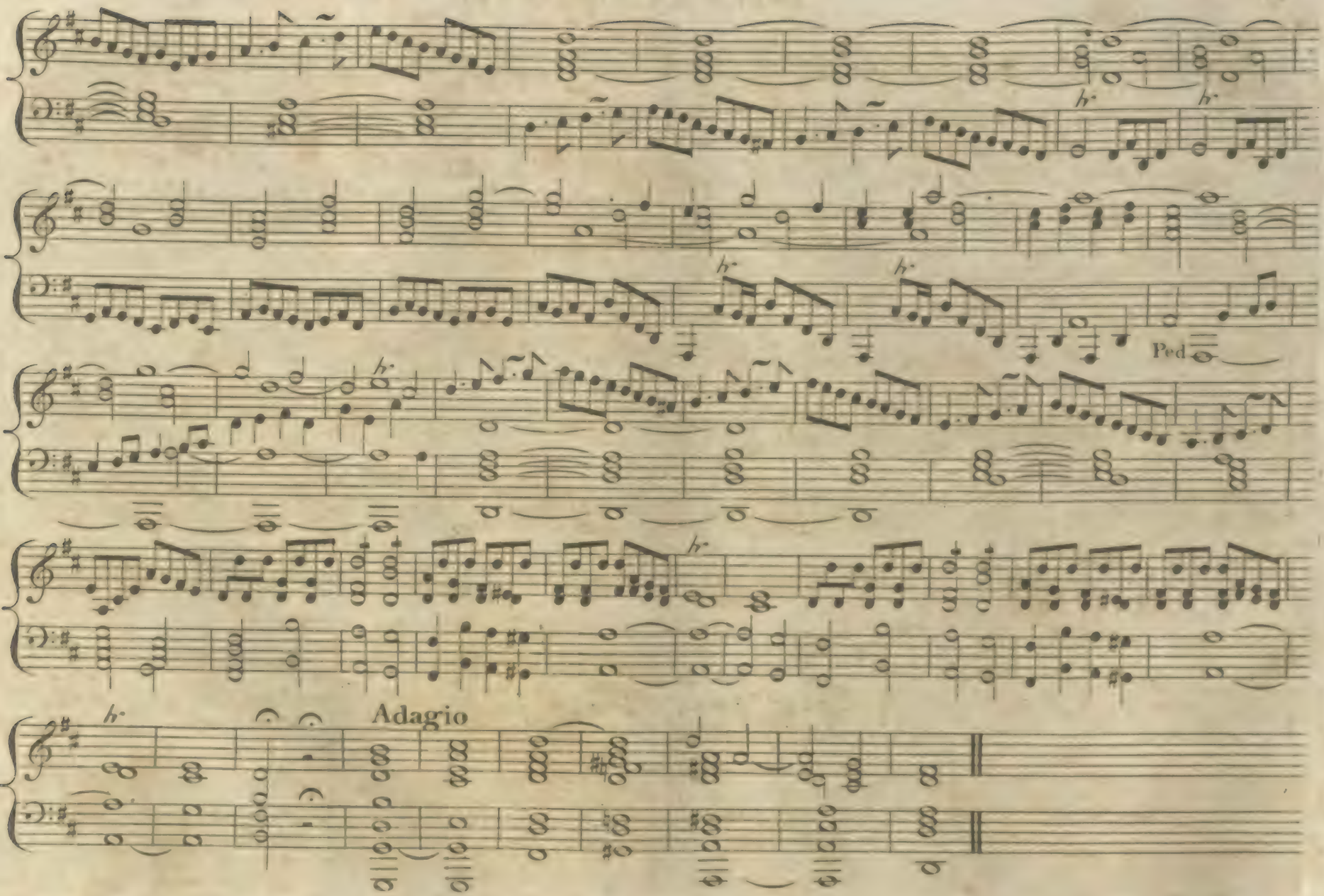
Great Organ

Ped.




Cremona
Swell
Gt. Org.
Segue
Segue


Cremona
Swell
Gt. Org.


Ped
Adagio

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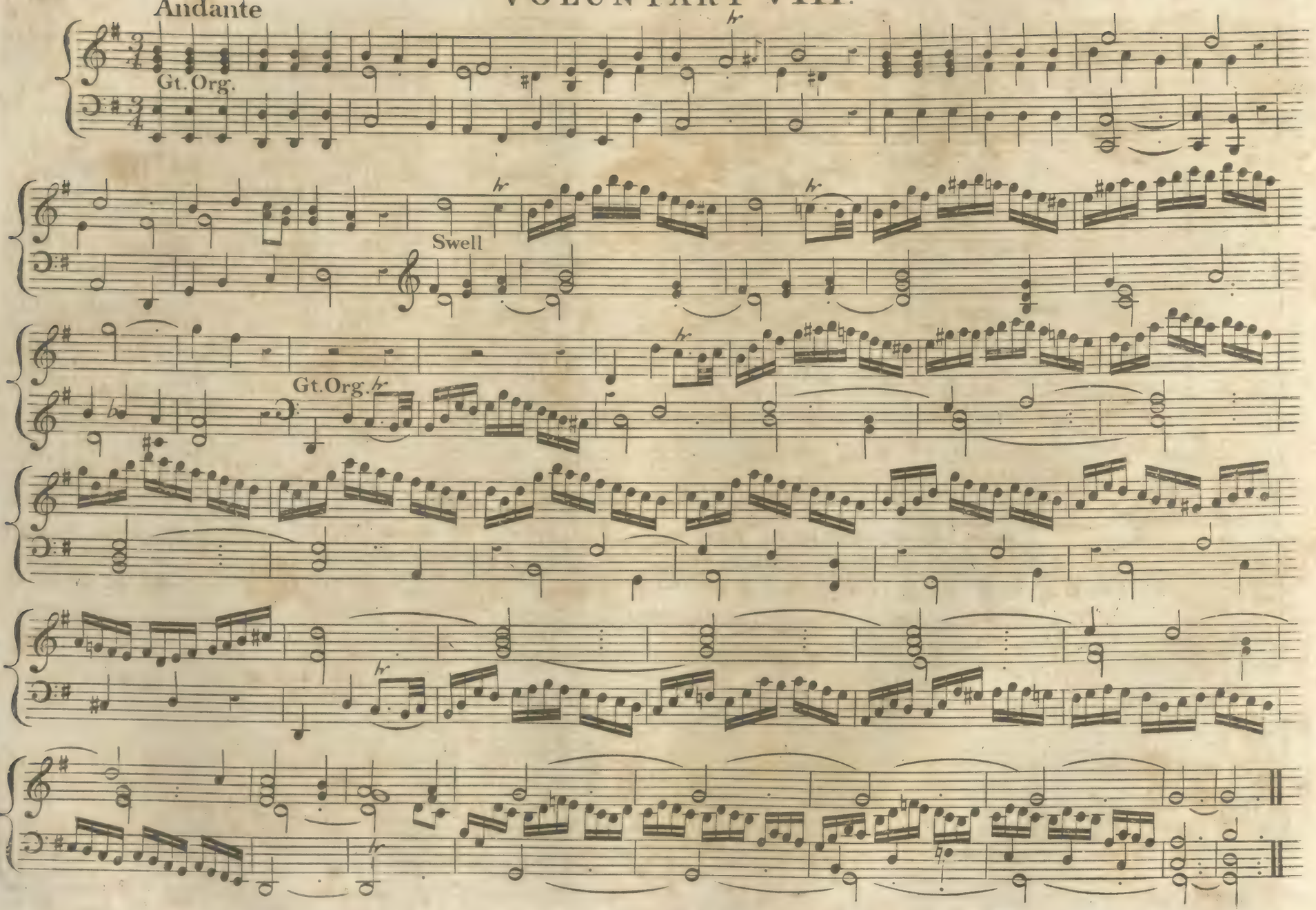
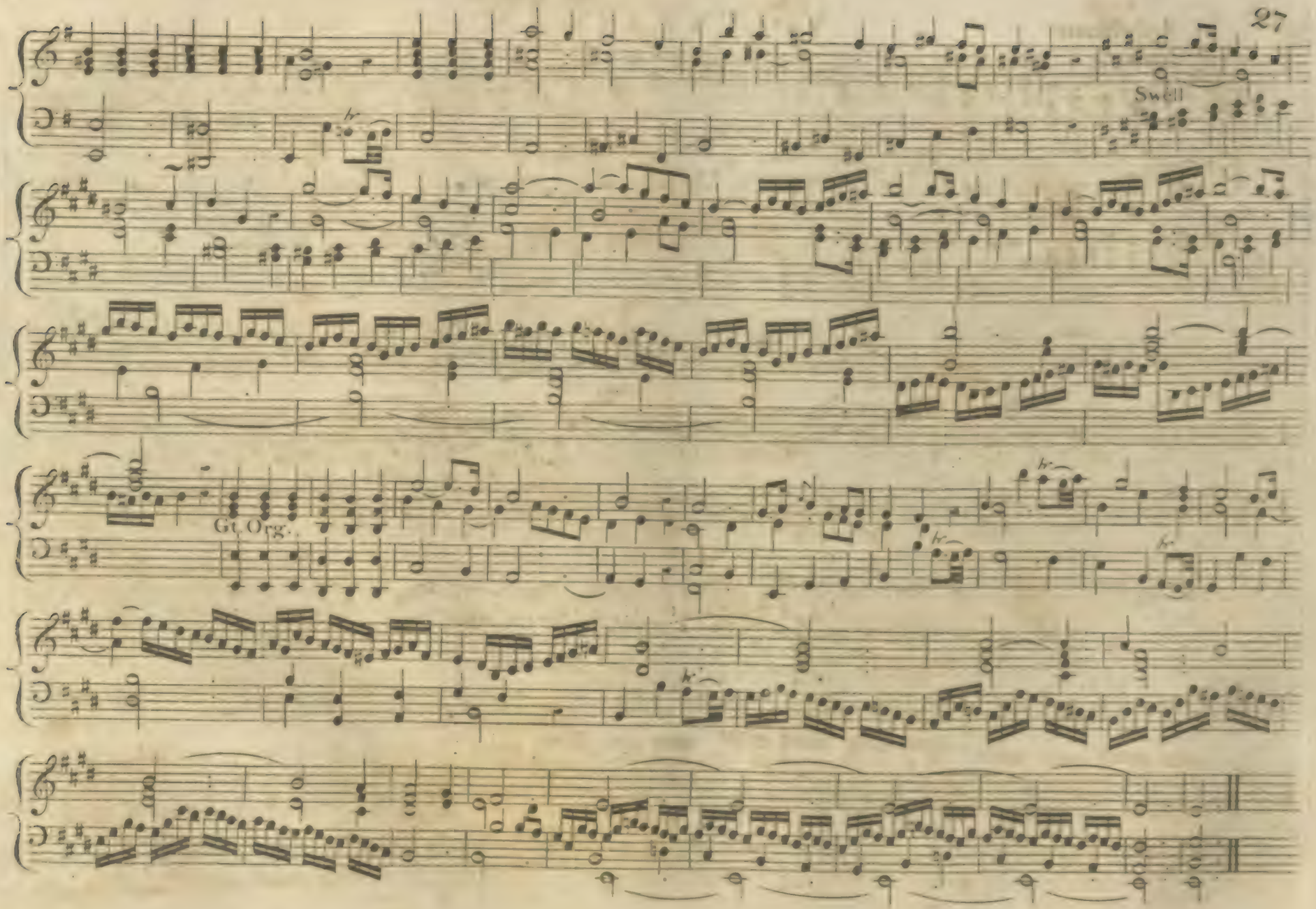
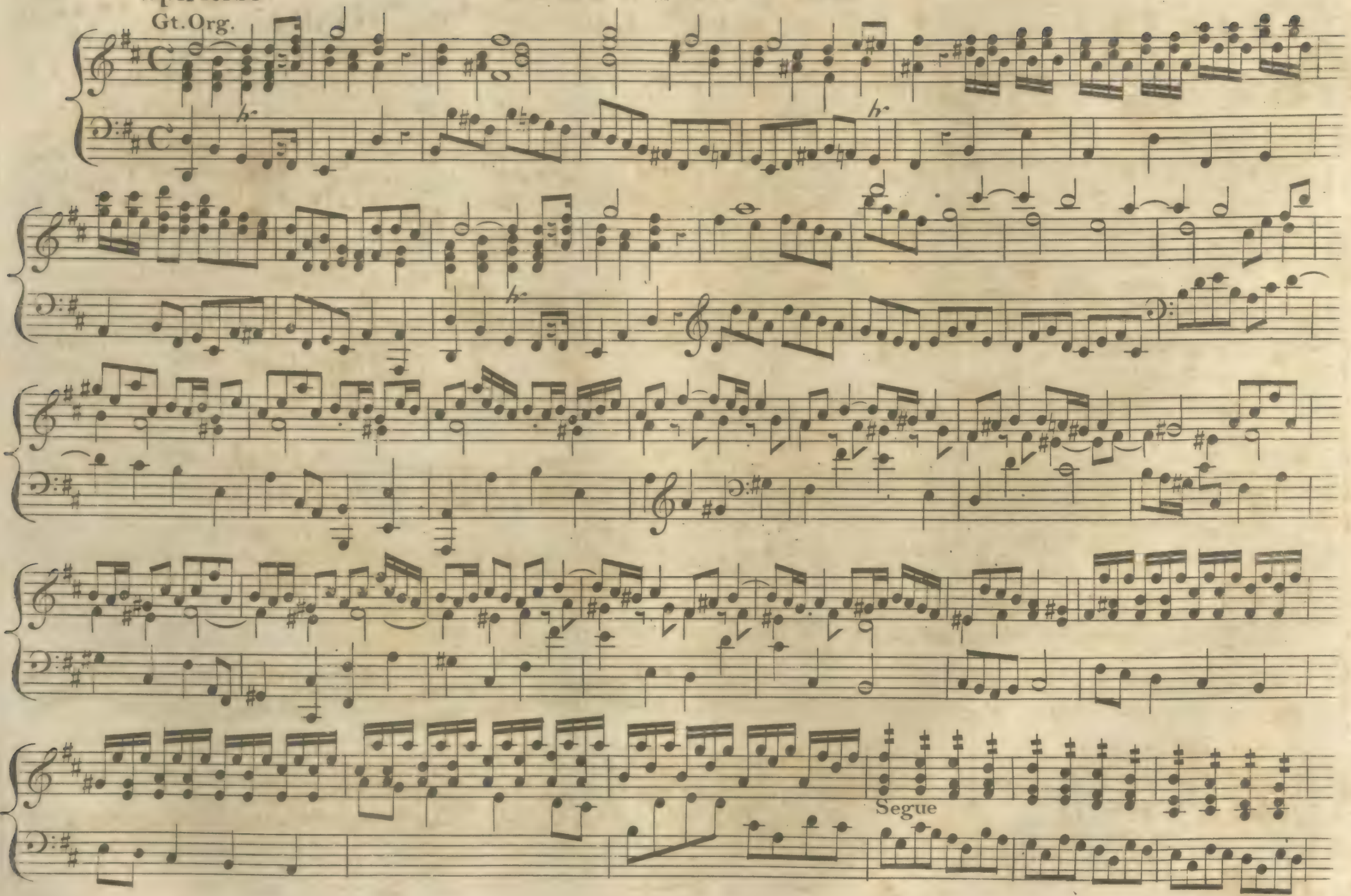


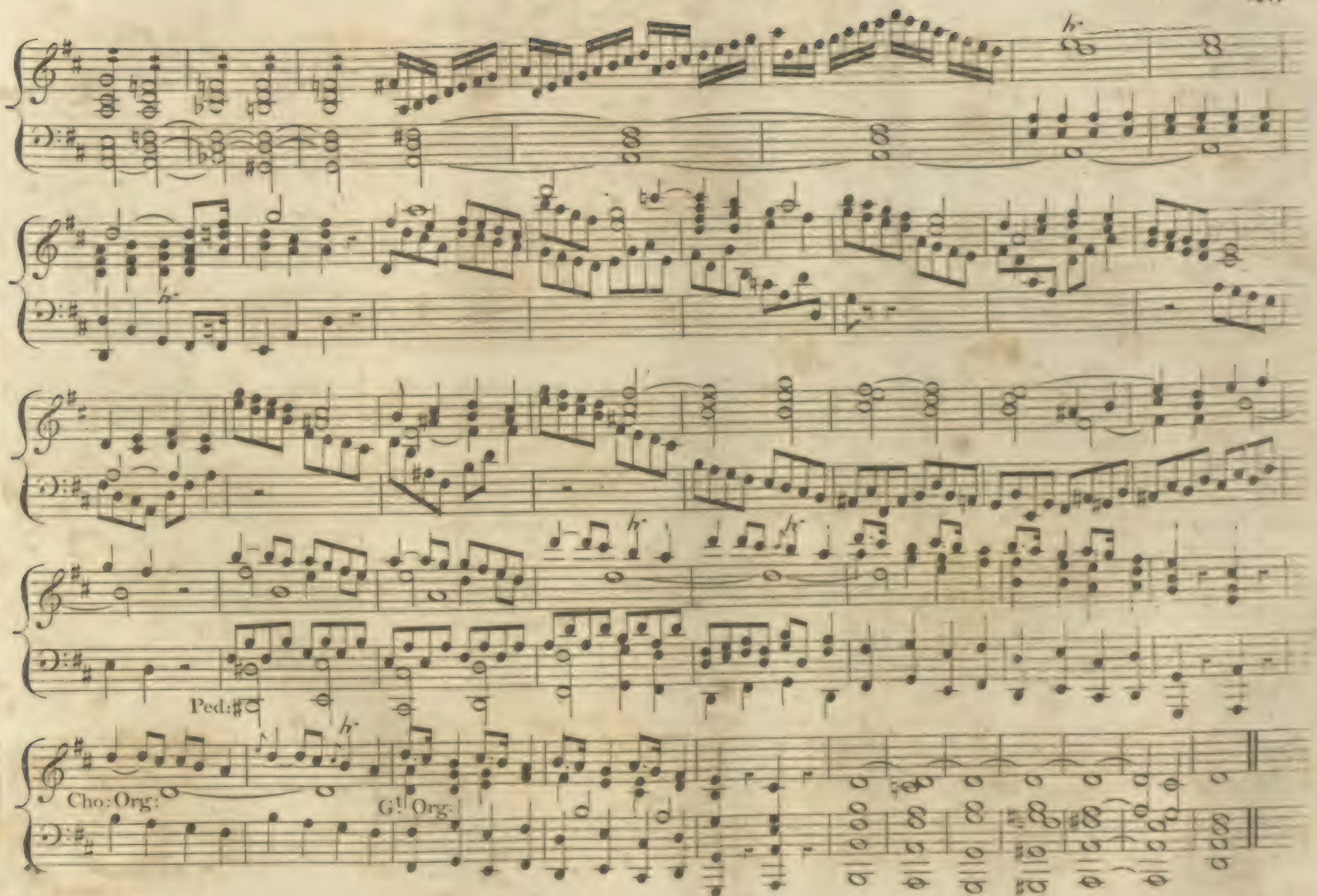

Swell
Gt. Org.

VOLUNTARY IX.

Spiritoso

Gt. Org.




Ped:
Cho: Org:
G! Org:

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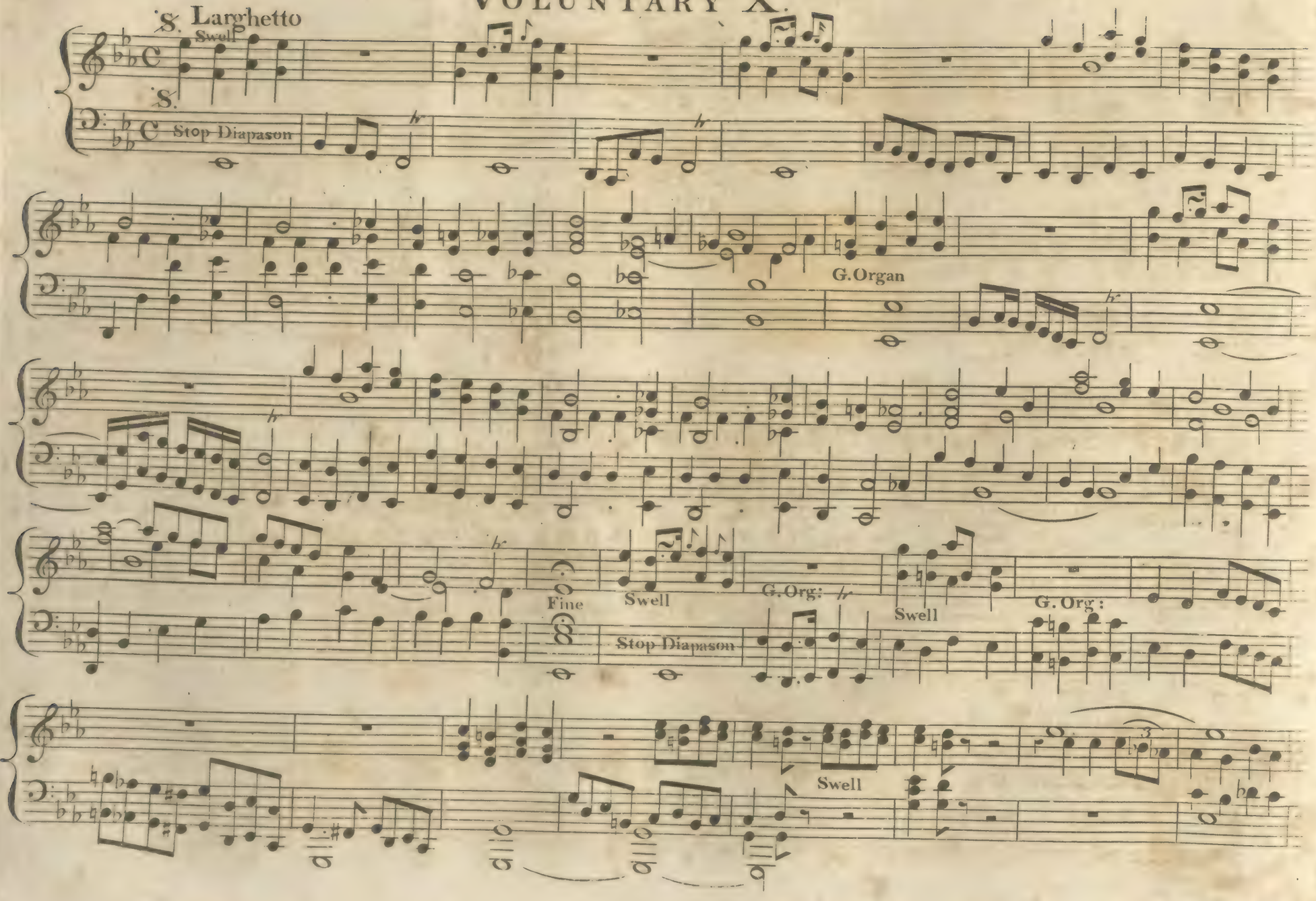
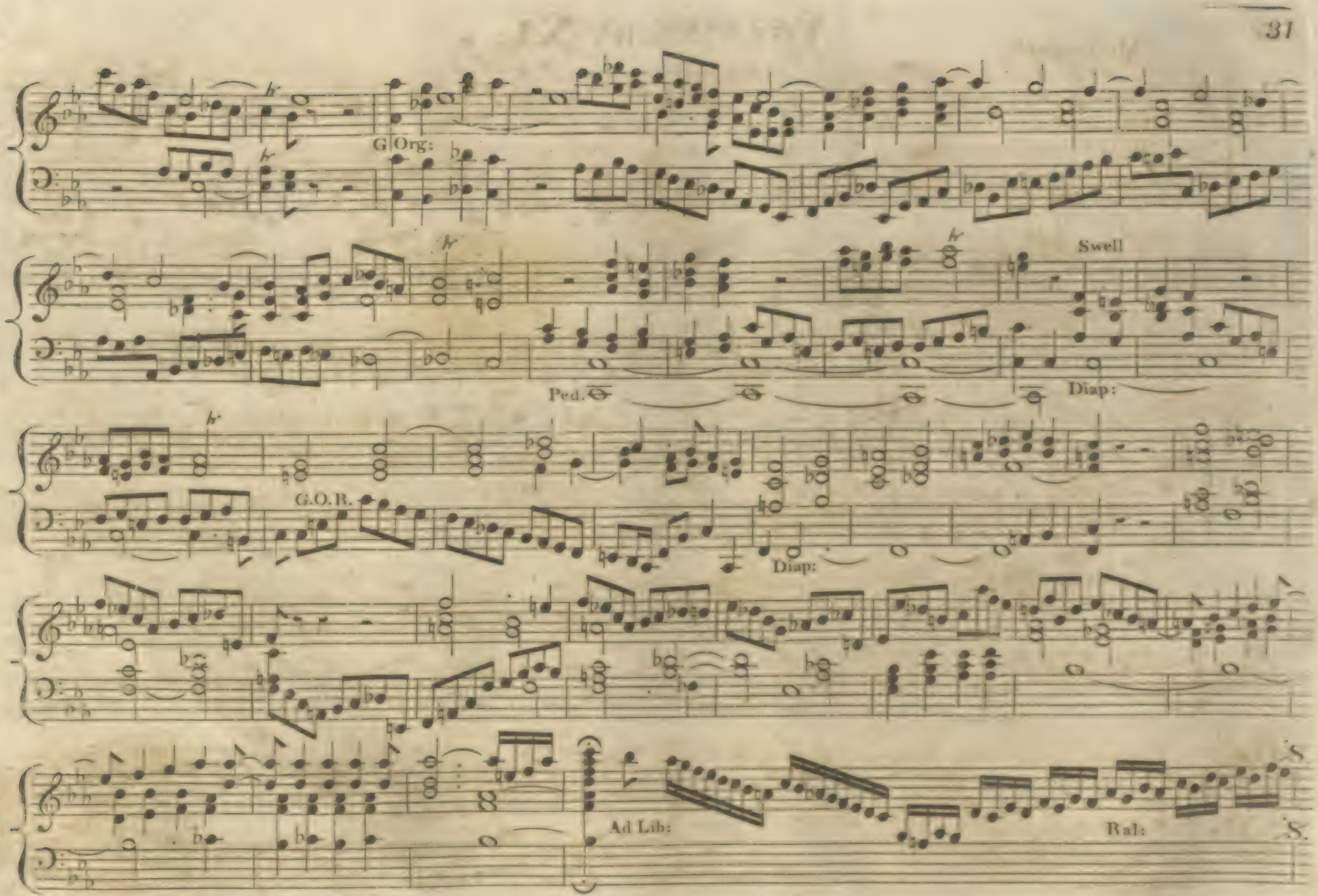
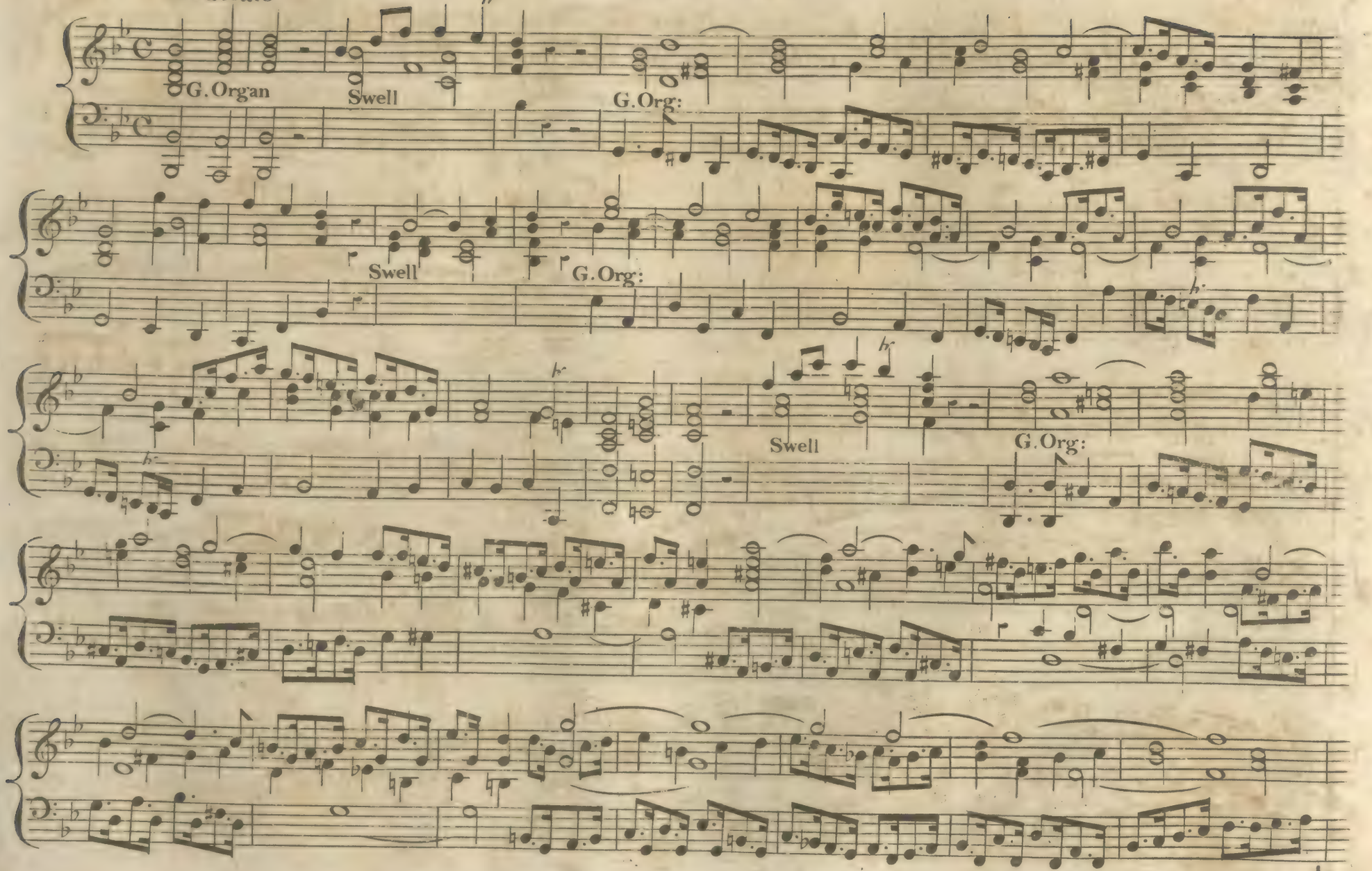
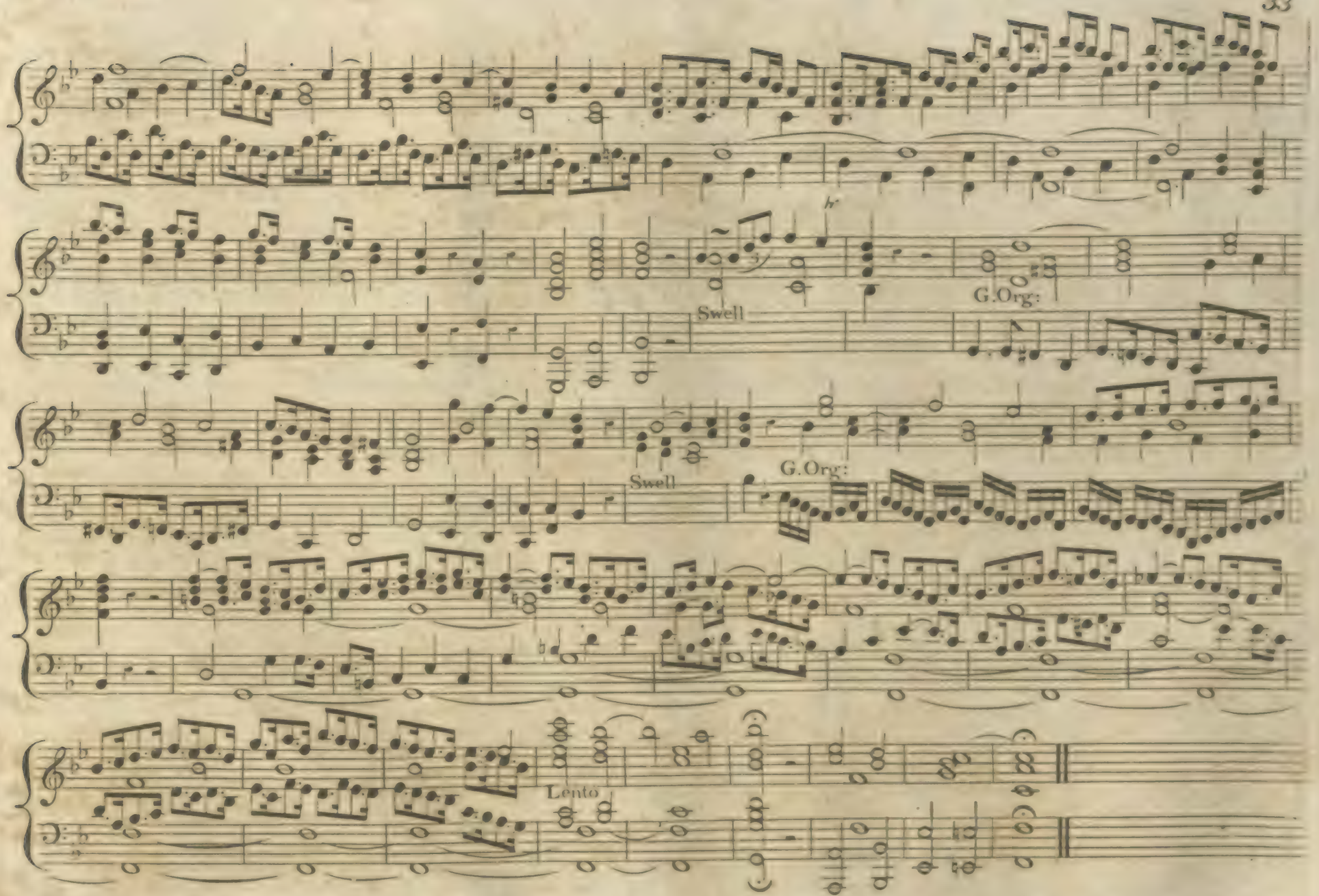
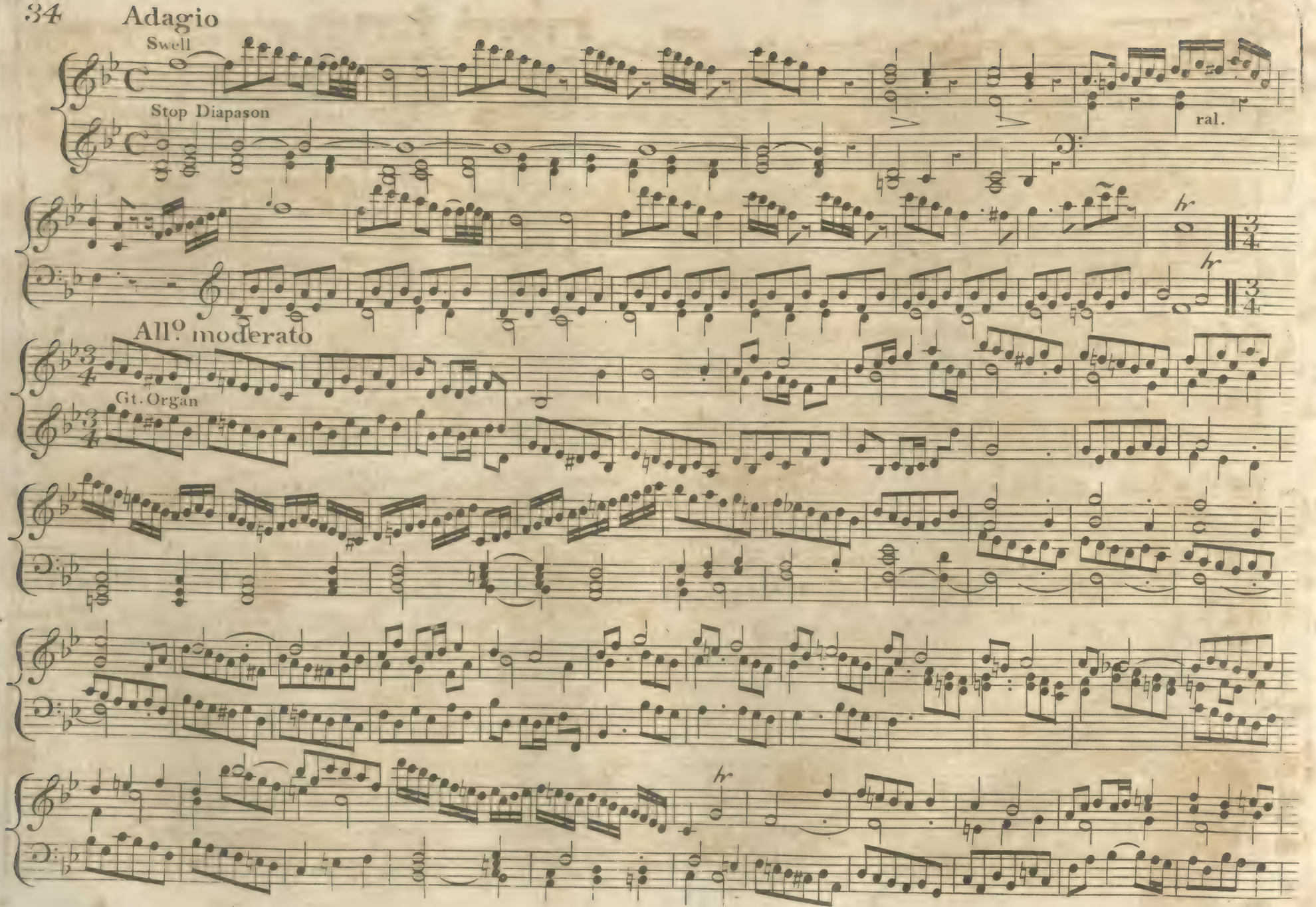

S. Larghetto
Swell
S.
S.
Stop Diapason
G.Organ
Fine
Swell
G.Org:
Swell
G.Org:
Stop Diapason
Swell

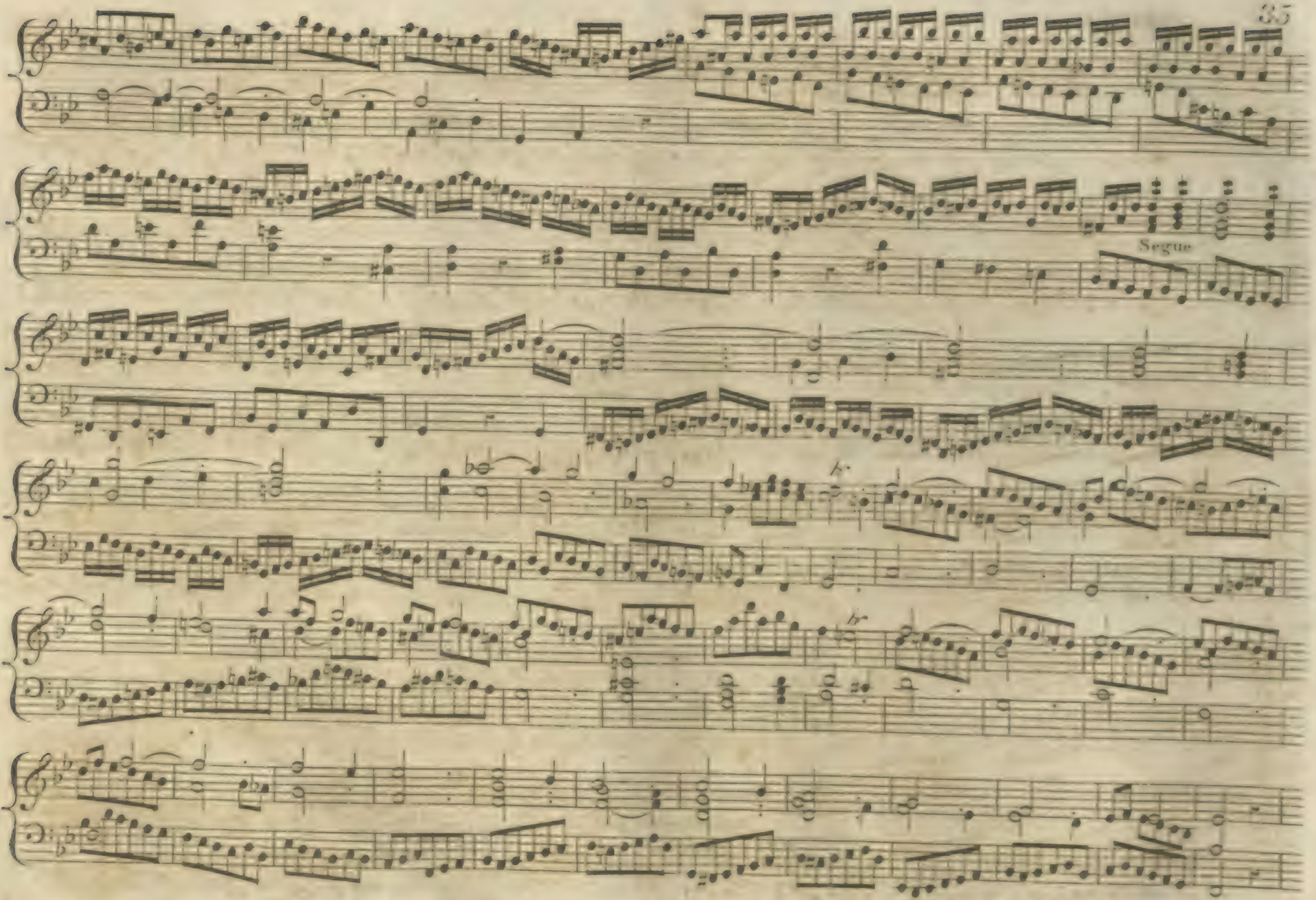

G.Org:
Swell
Ped.
Diap:
G.O.B.
Diap:
Ad Lib:
Ral:
S.
S.

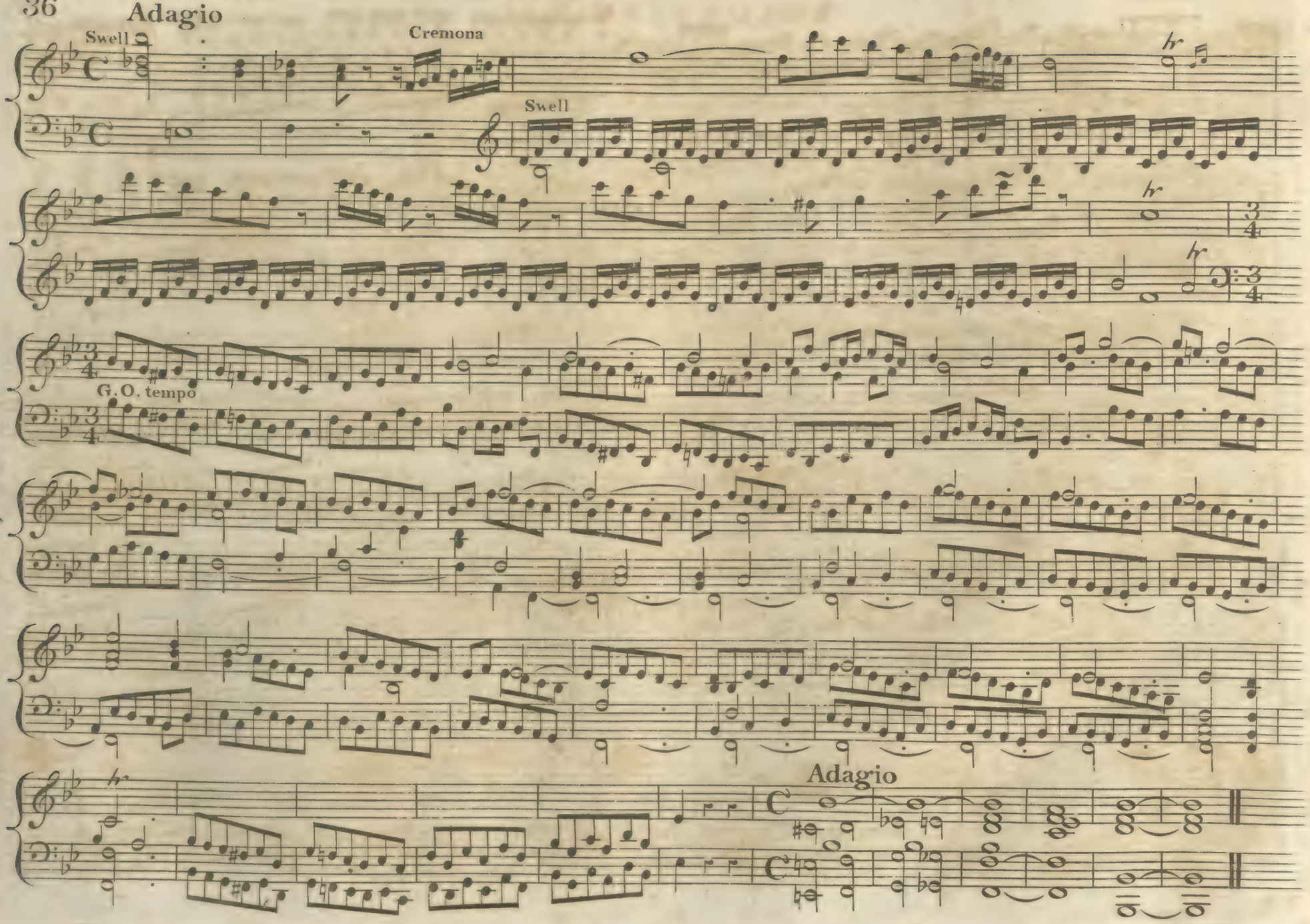
VOLUNTARY XI.



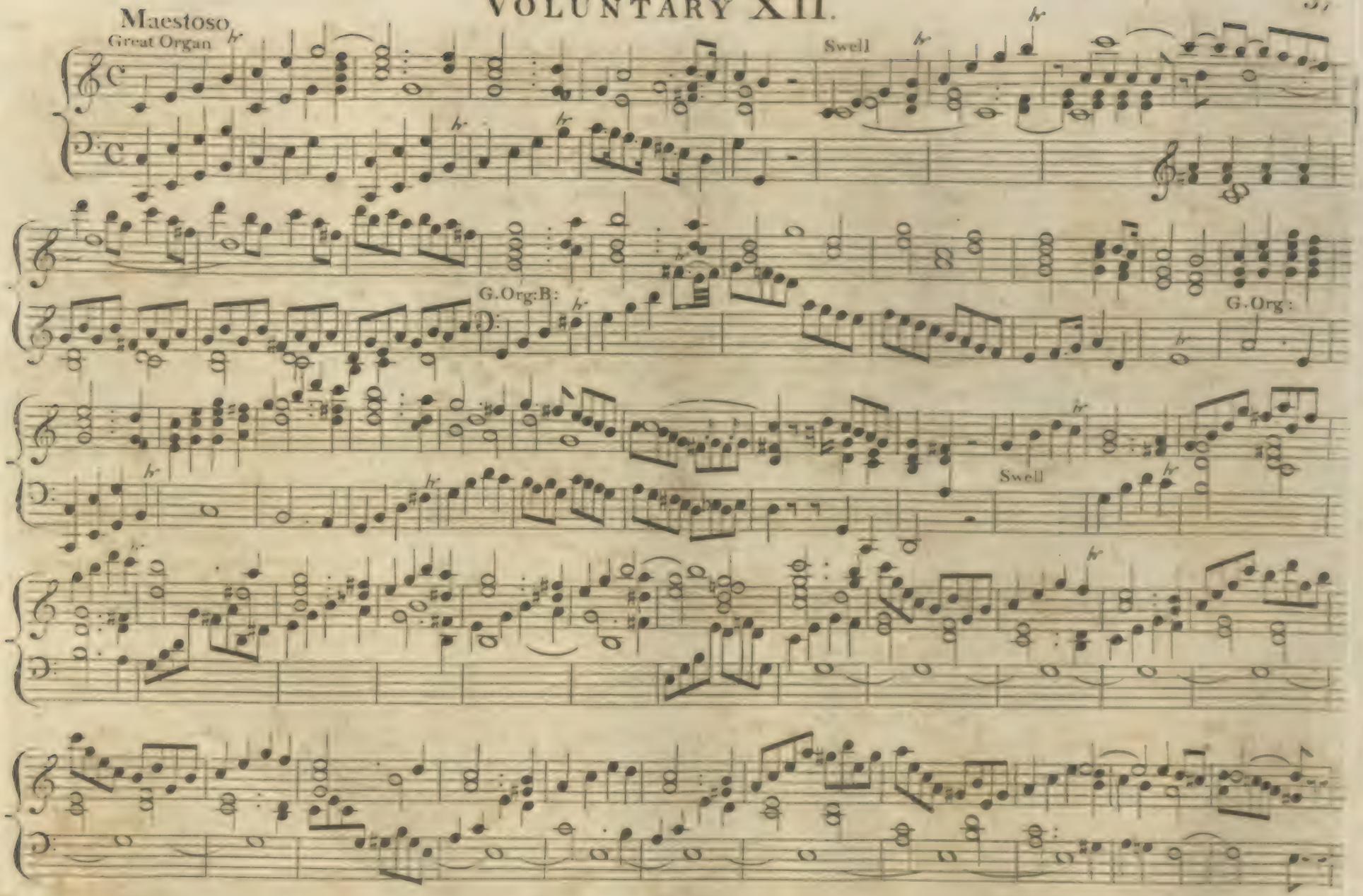

hr
Swell
G.Org:
Swell
G.Org:
Lento

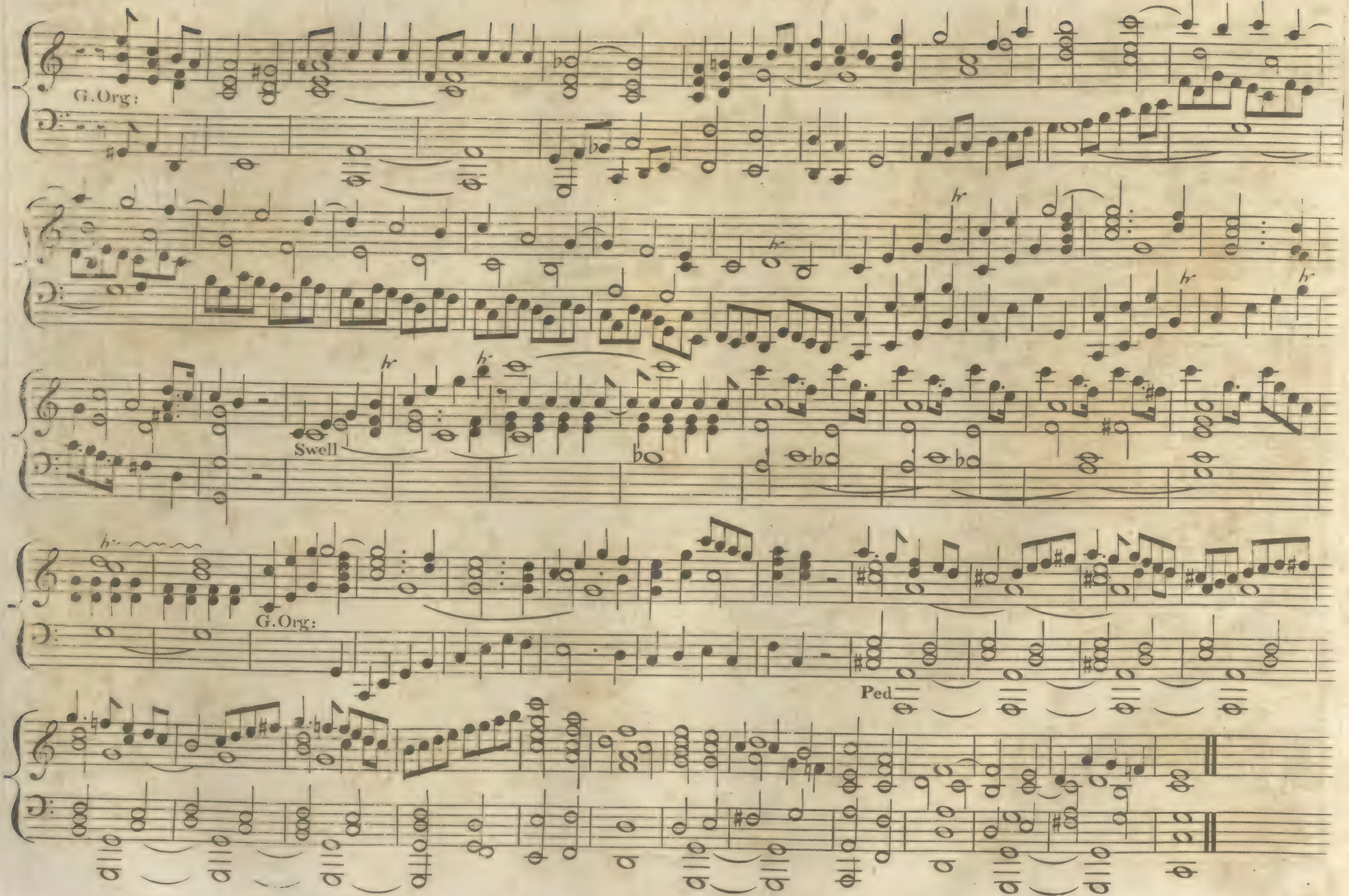

Adagio
Swell
Stop Diapason
ral.
hr
hr
All.o moderato
Gt. Organ
hr

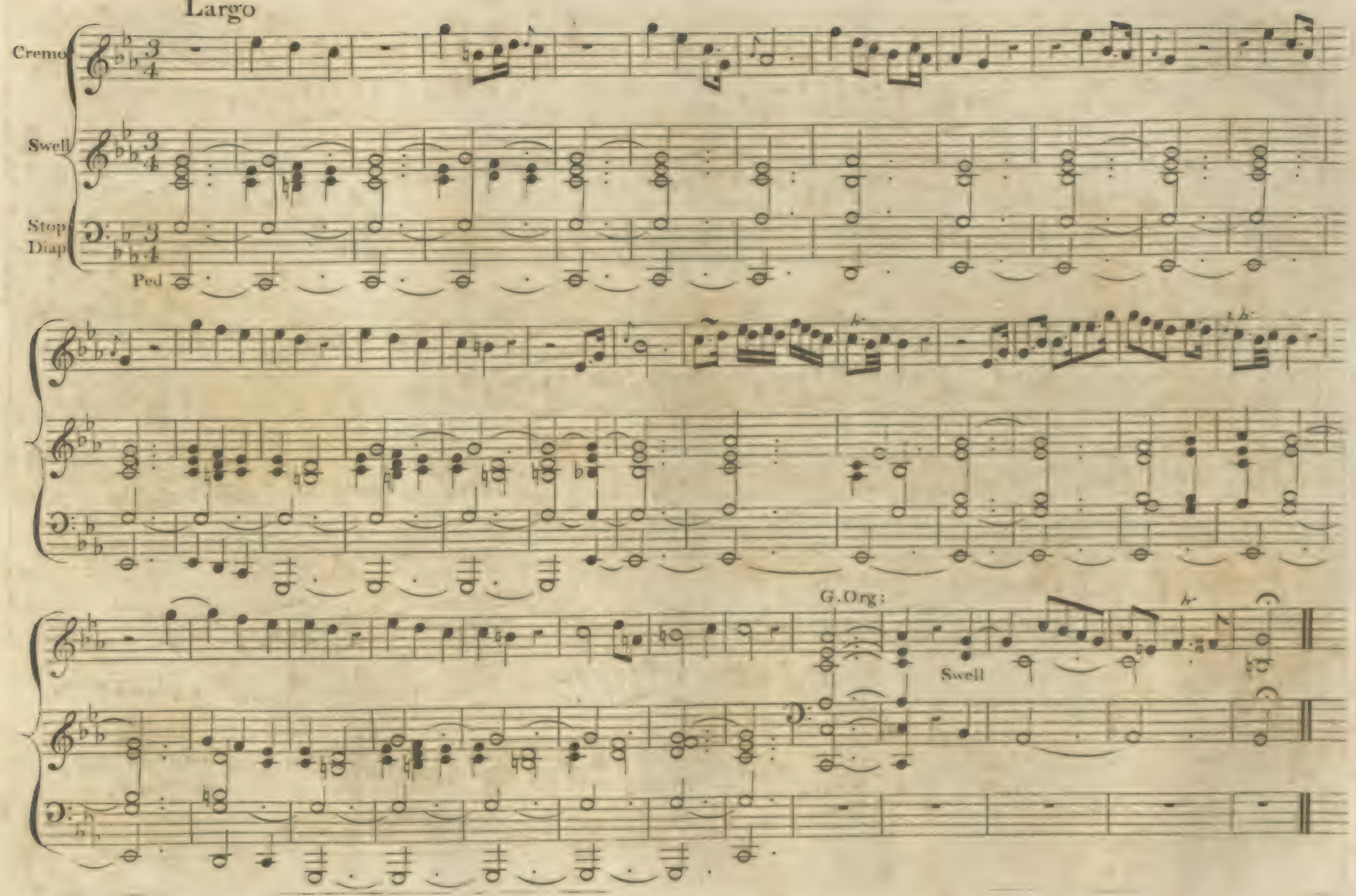

Segue


Adagio
Swell
Cremona
Swell
hr
hr
hr
3/4
3/4
3/4
G. O. tempo
Adagio

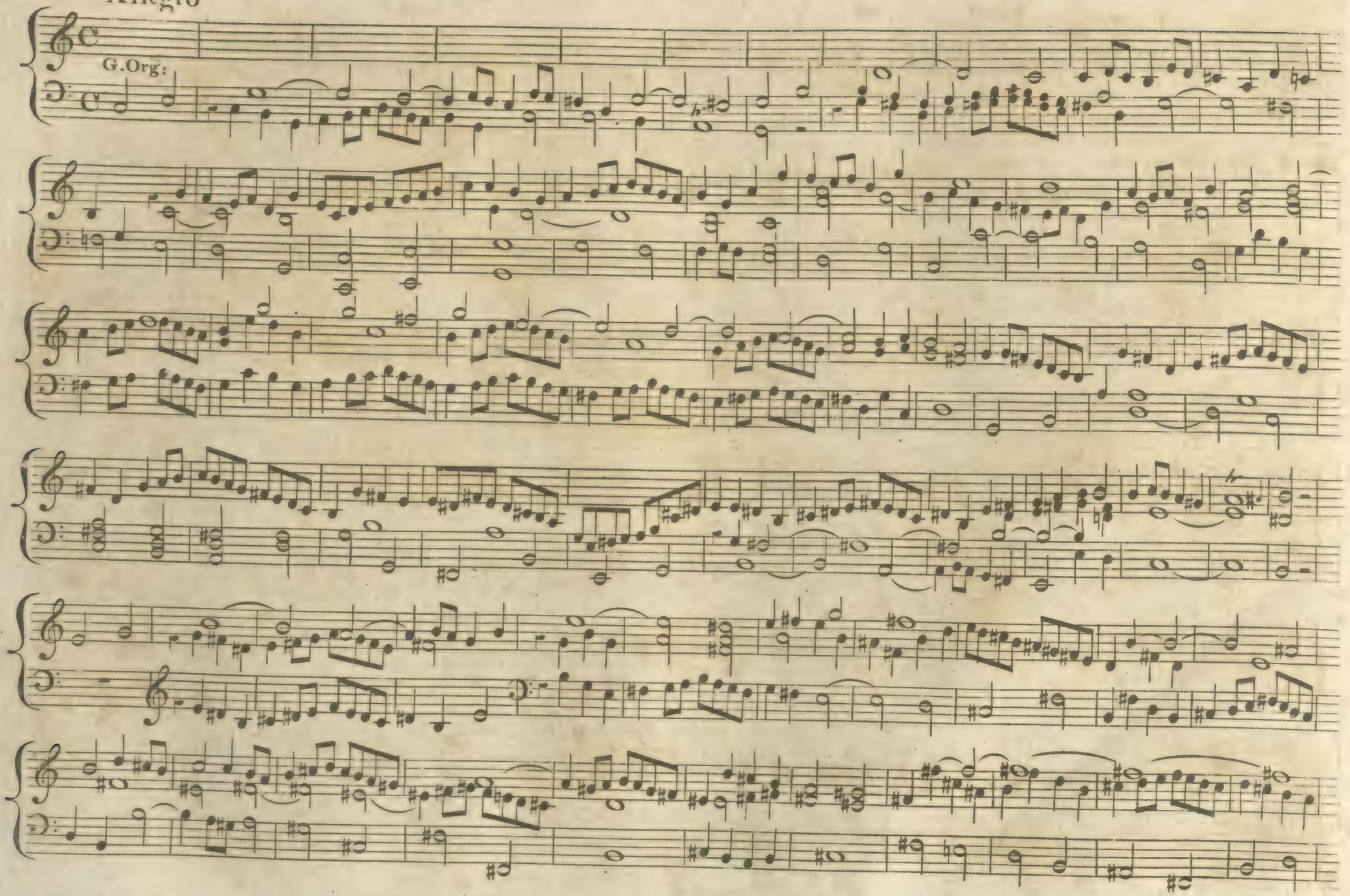
VOLUNTARY XII.

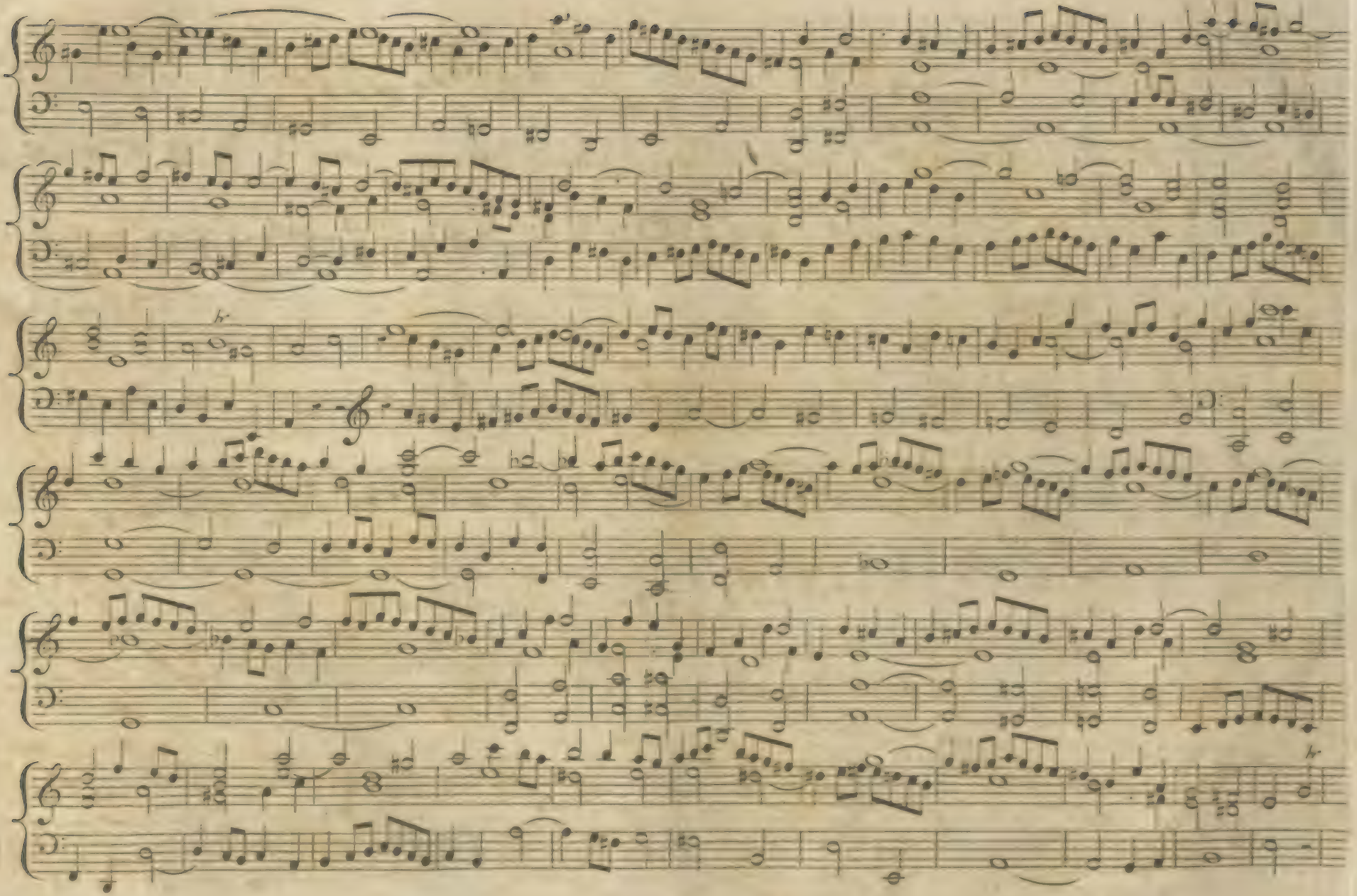


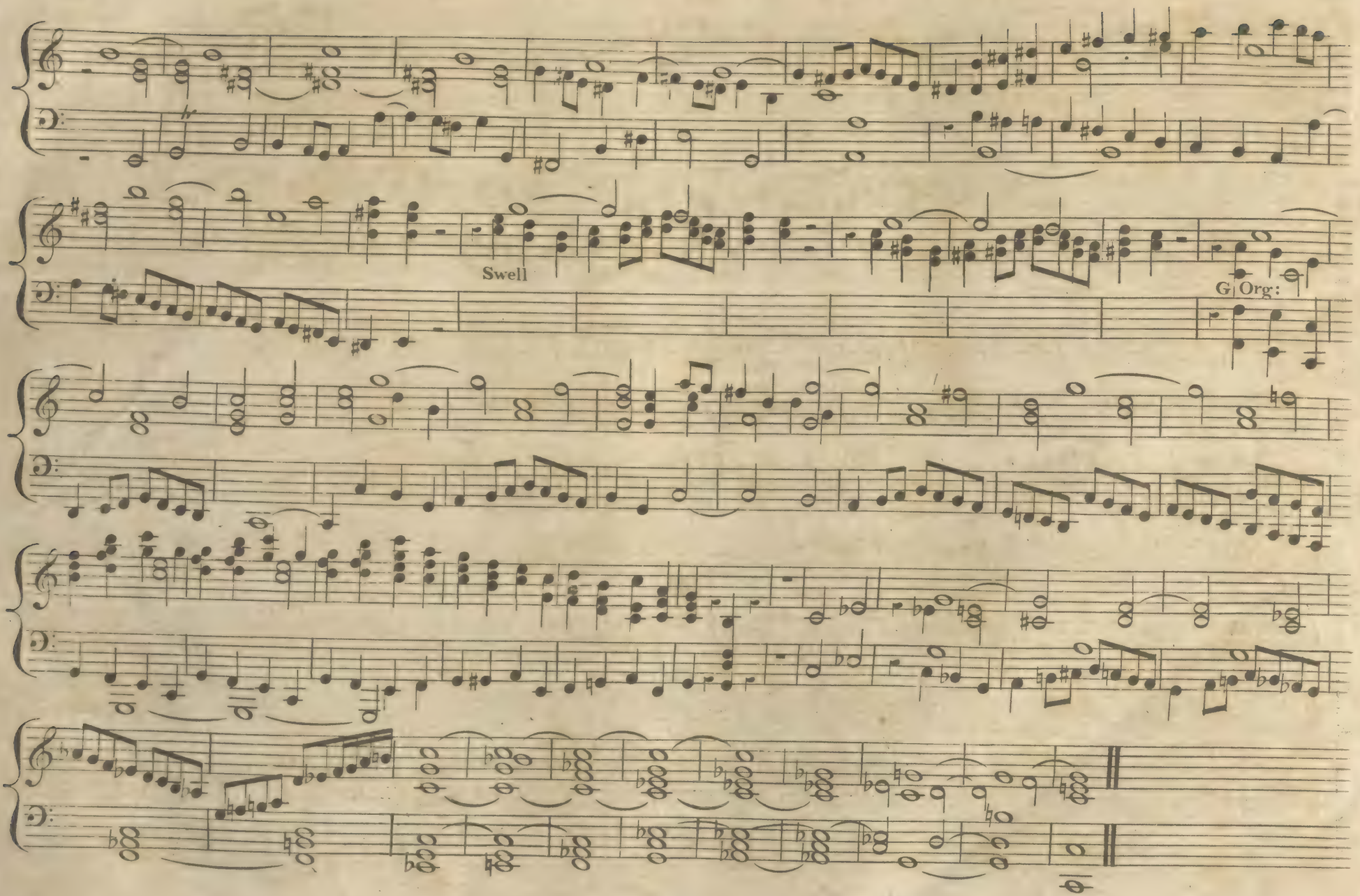

G.Org:
Swell
G.Org:
Ped


Largo
Cremo
Swell
Stop
Diap
Ped
G.Org:
Swell

Allegro



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March.

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♩ = 108.

MANUALE.

PEDALE.

ff

Gt.

ff

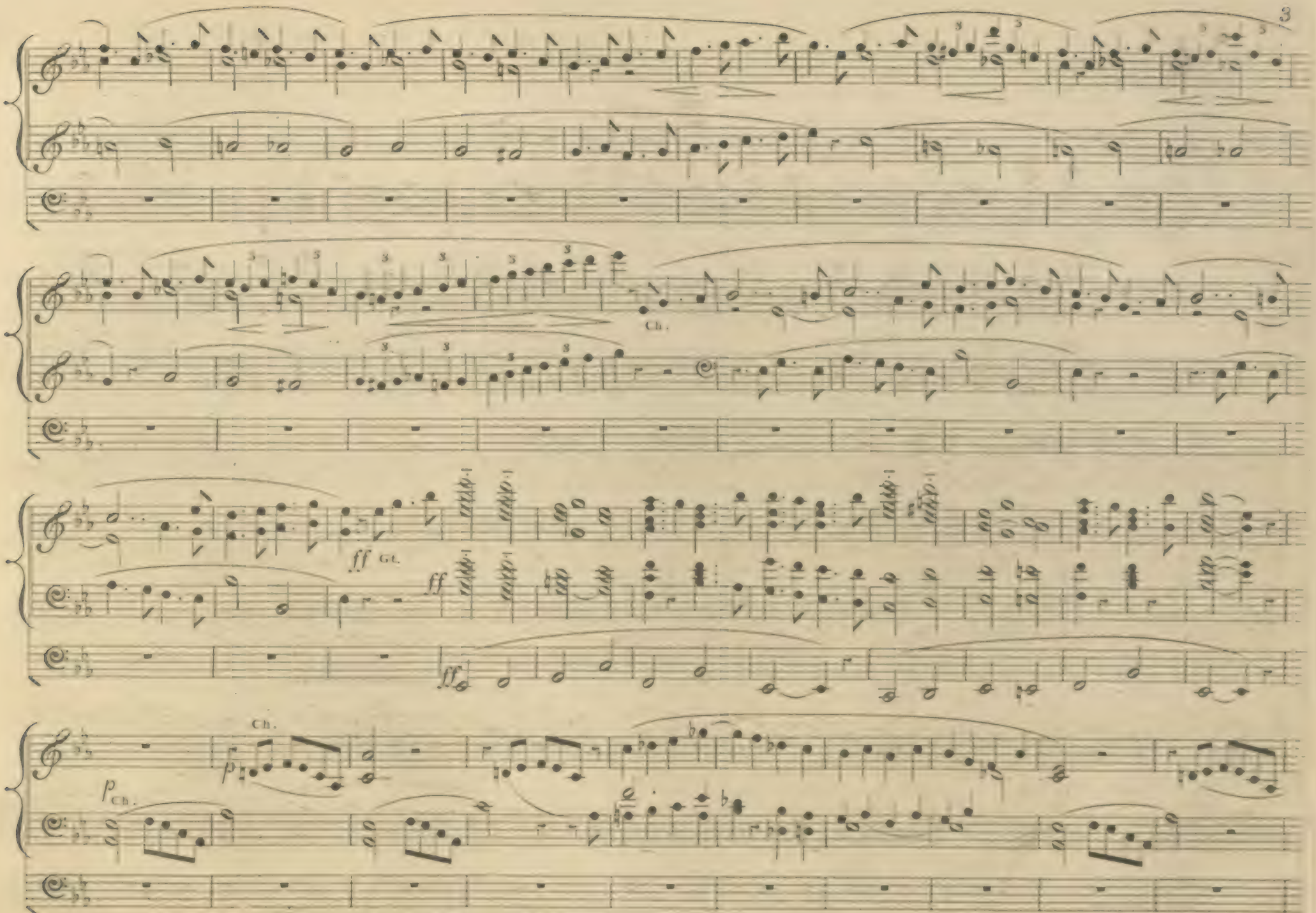
Ch.

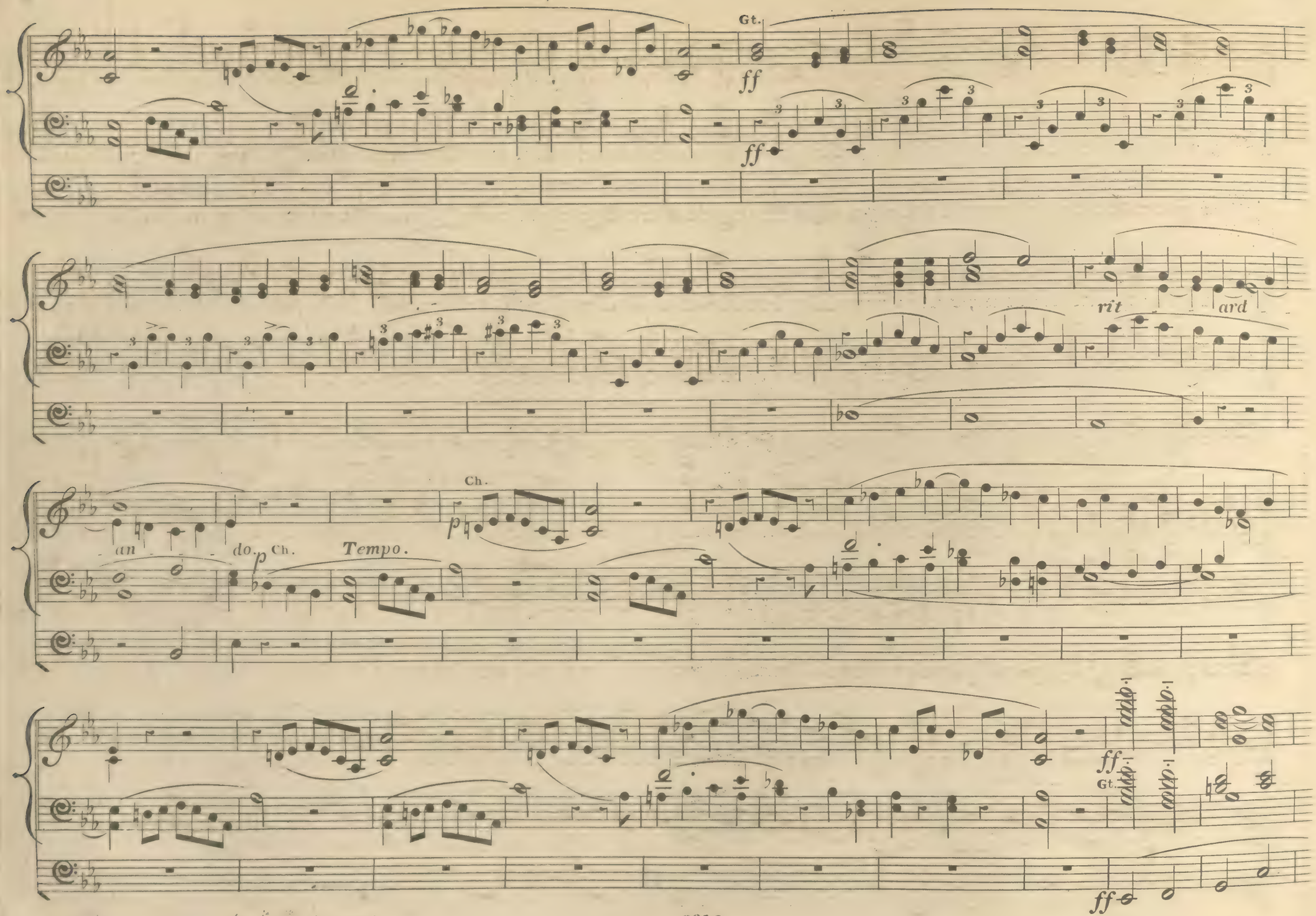
p

p

p

Sw.


Ch.
ff Gt.
ff
ff
Ch.
p Ch.


Gt.
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do.
p Ch.
Tempo.
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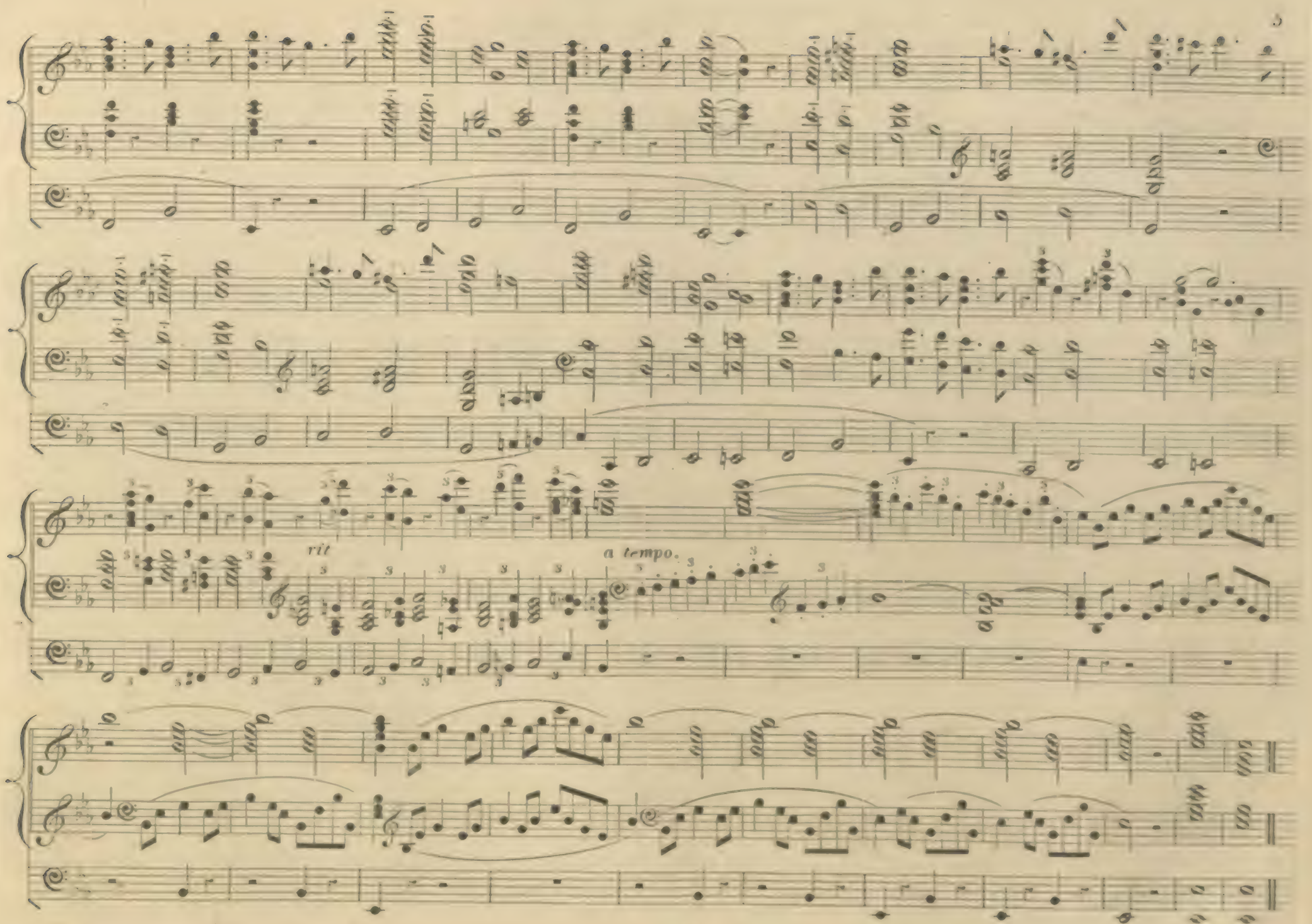
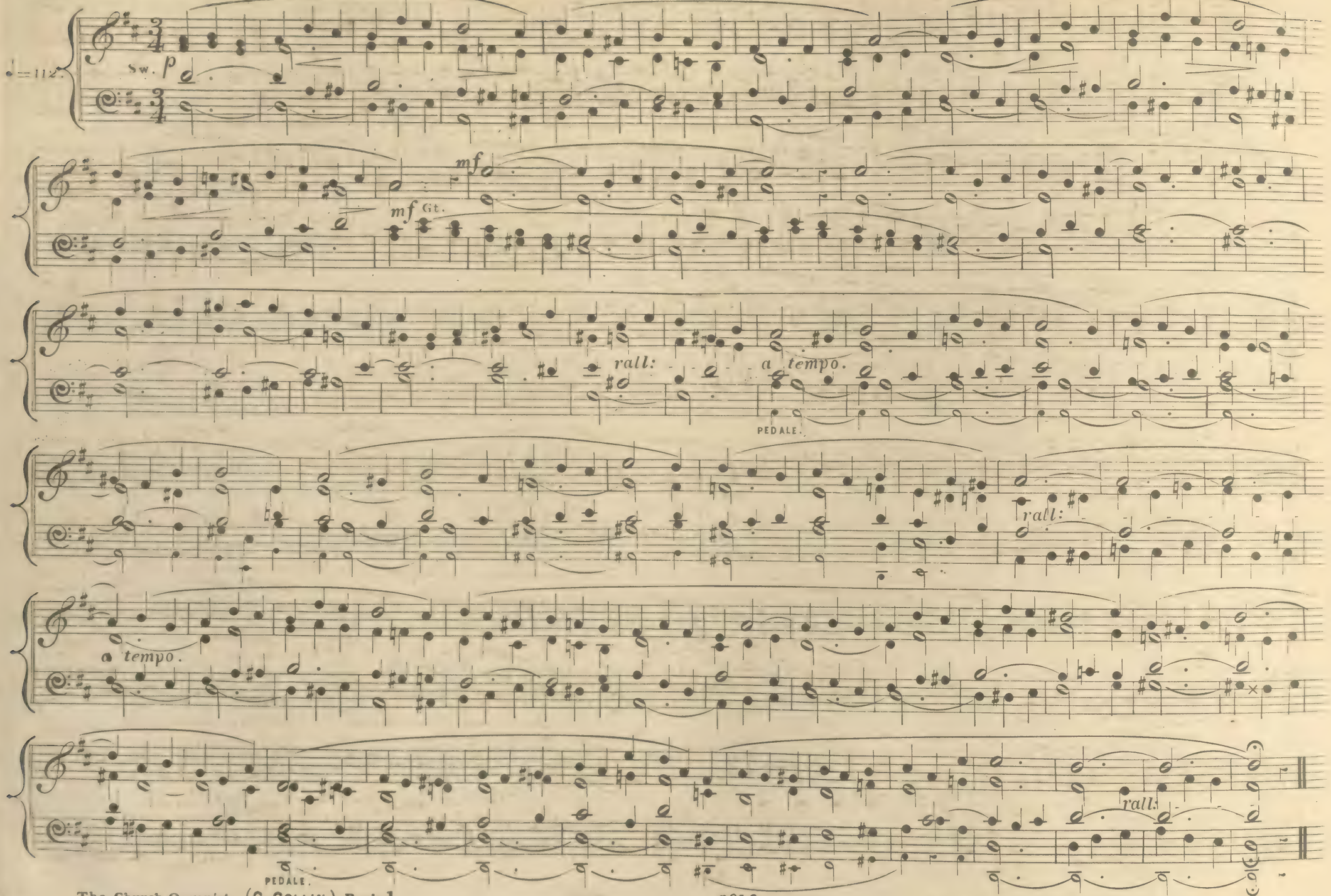
ff


rit
a tempo.

Communion.

No 2. ANDANTE CON MOTO.

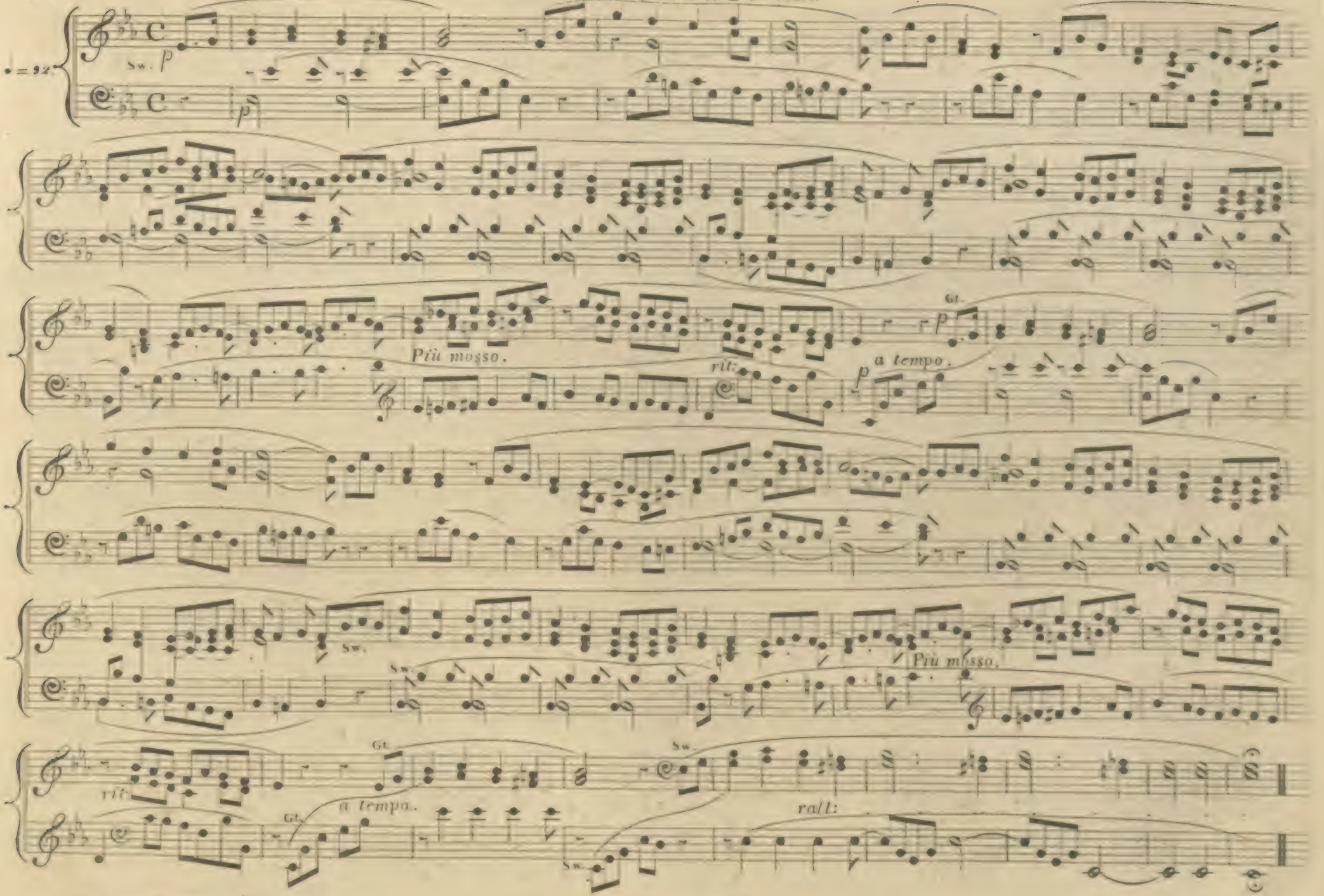
Sw. and Gt. 8 ft. Ped. 16 and 8 ft.



No 3 . ANDANTE CANTABILE.

Elebation.

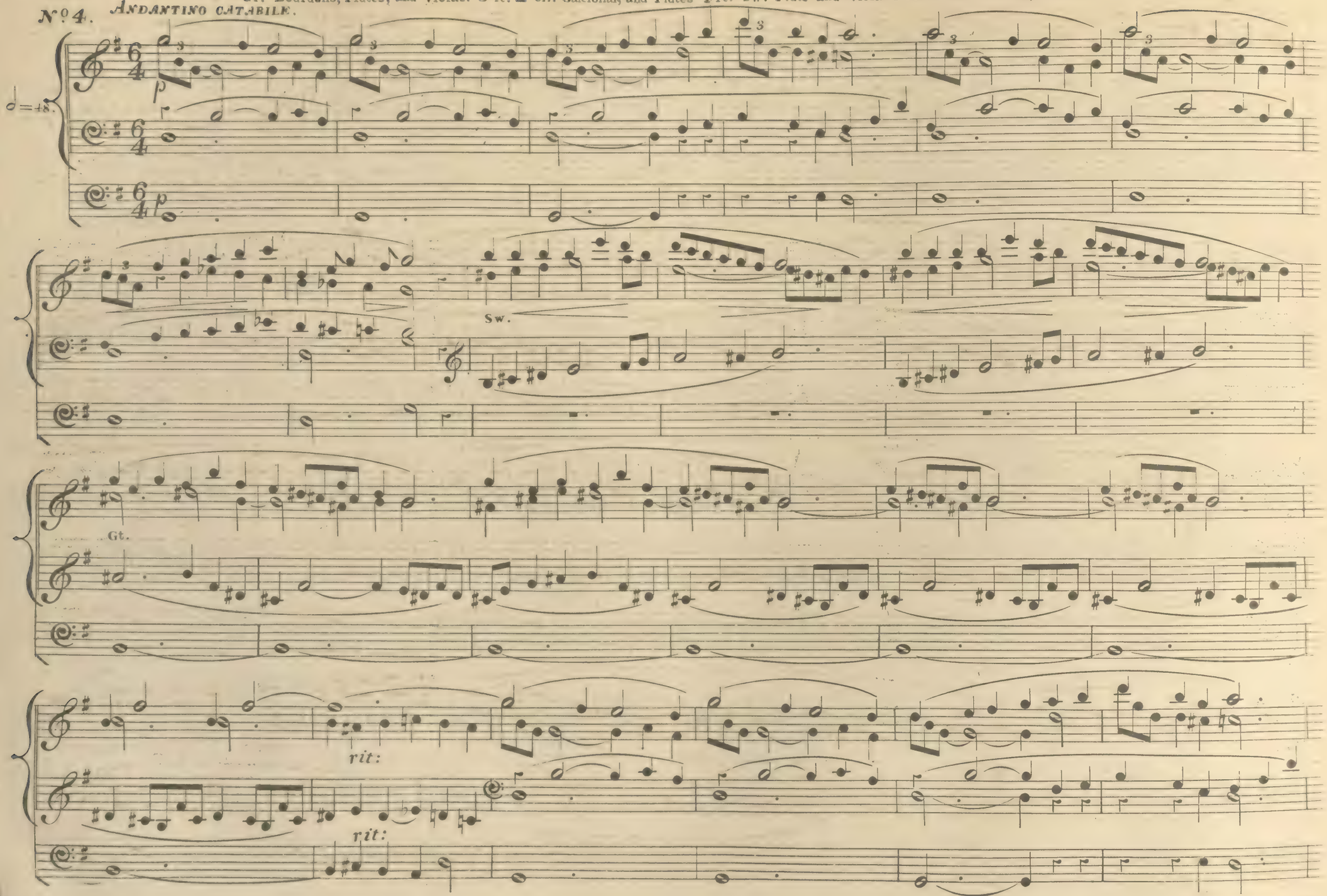
Sw. and Gt. Soft Stops of 8 ft. — No Pedal.



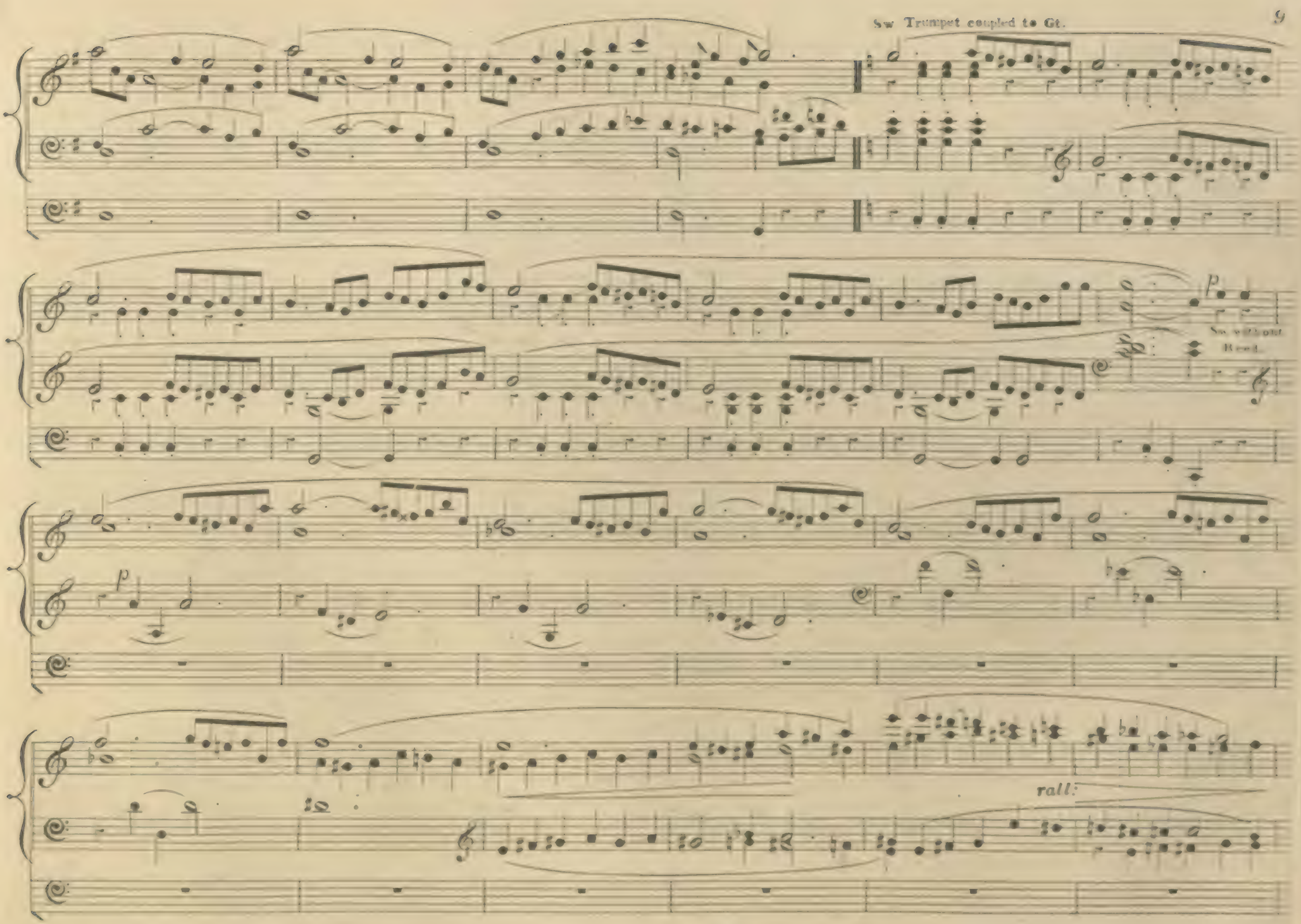
Offertoire.

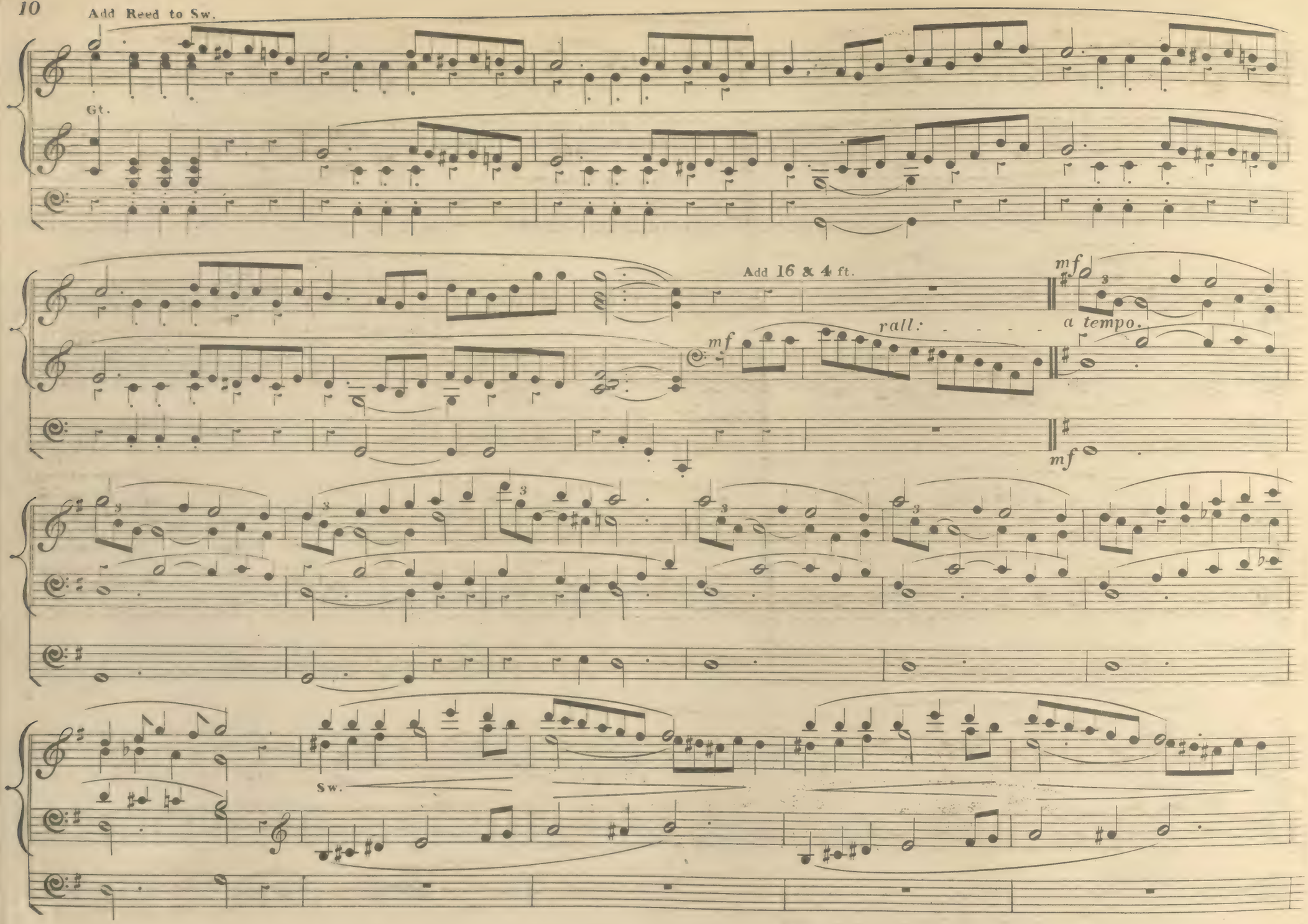
GT. Bourdons, Flutes, and Violas. 8 ft. — CH. Salcional, and Flutes 4 ft. SW. Flute and Viola 8 ft. — Ped. 16 and 8 ft.

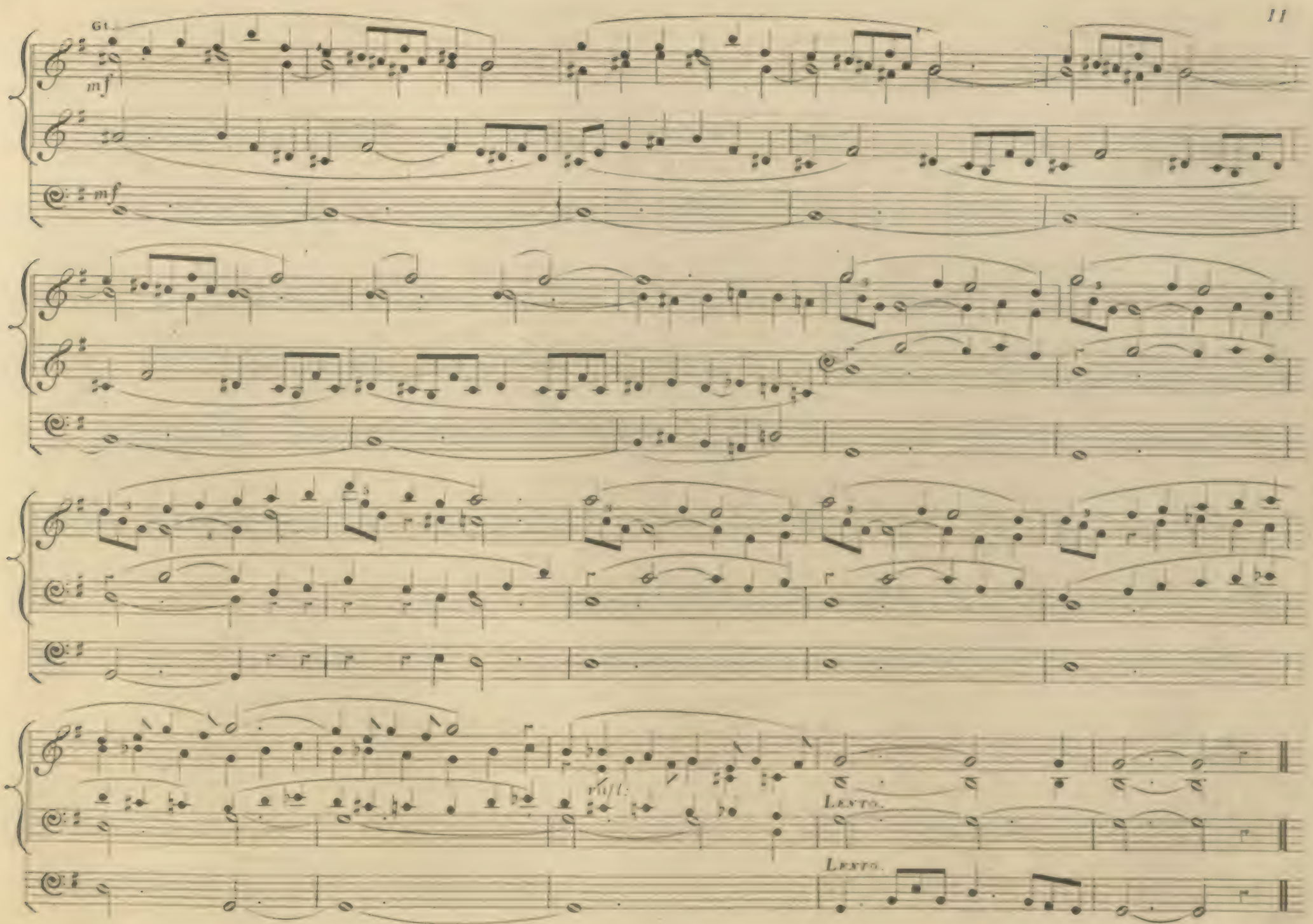
No 4. *Andantino cantabile.*



Sw Trumpet coupled to Gt.

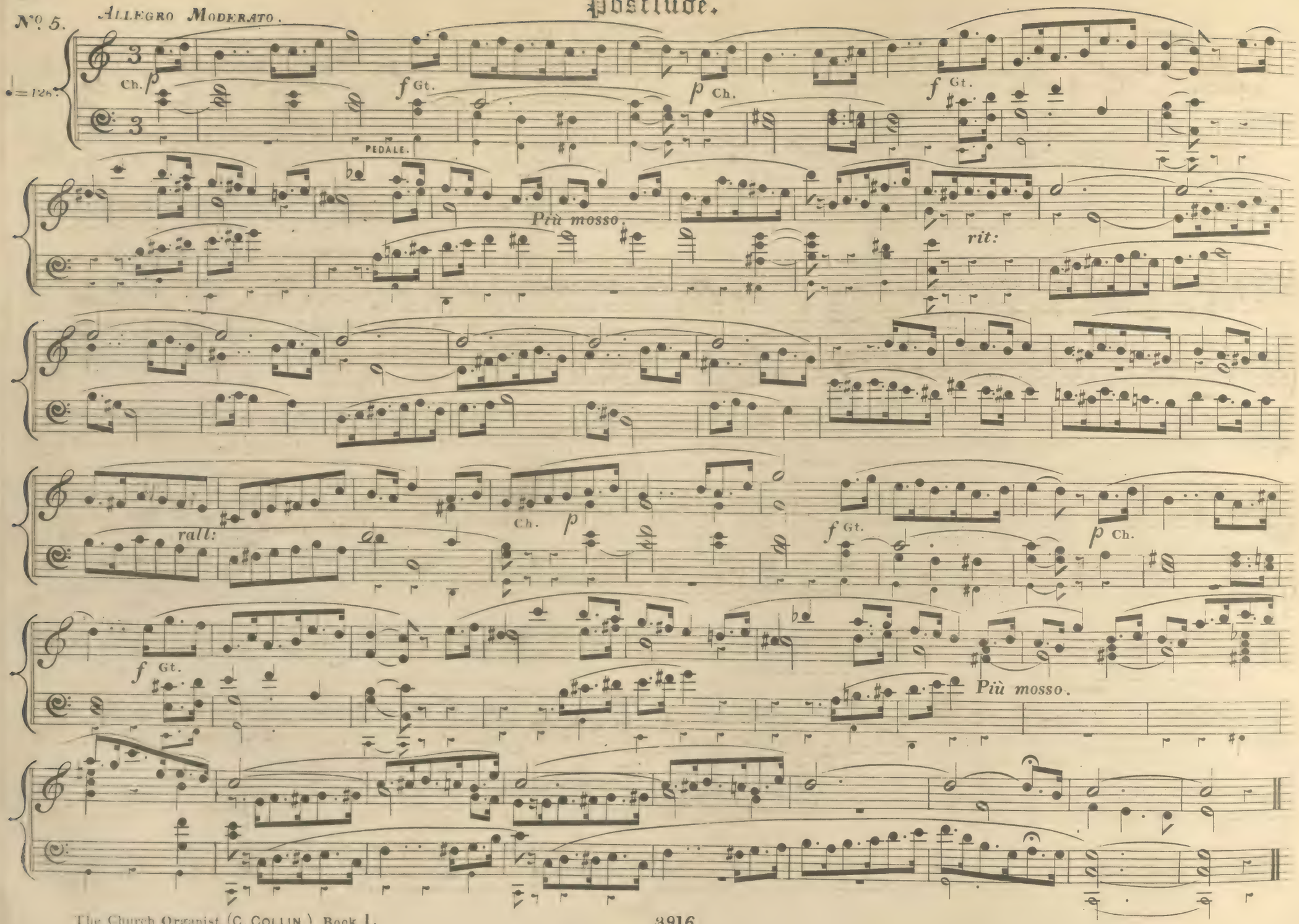



Add Reed to Sw.
Gt.
Add 16 & 4 ft.
mf
rall:
a tempo.
mf
mf
Sw.


Gt.
mf
mf
riall:
Lento.
Lento.

Postlude.

No. 5.



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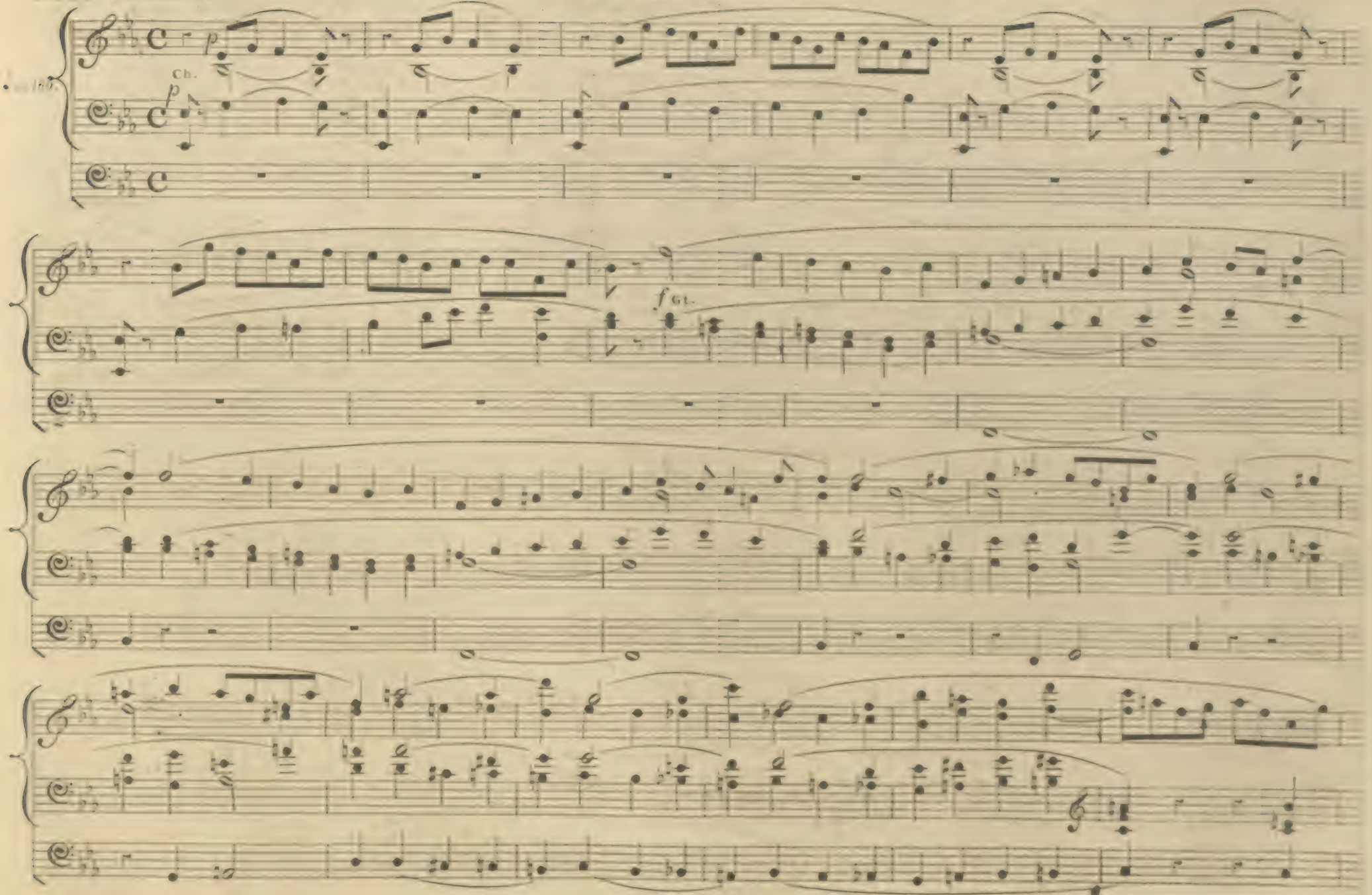
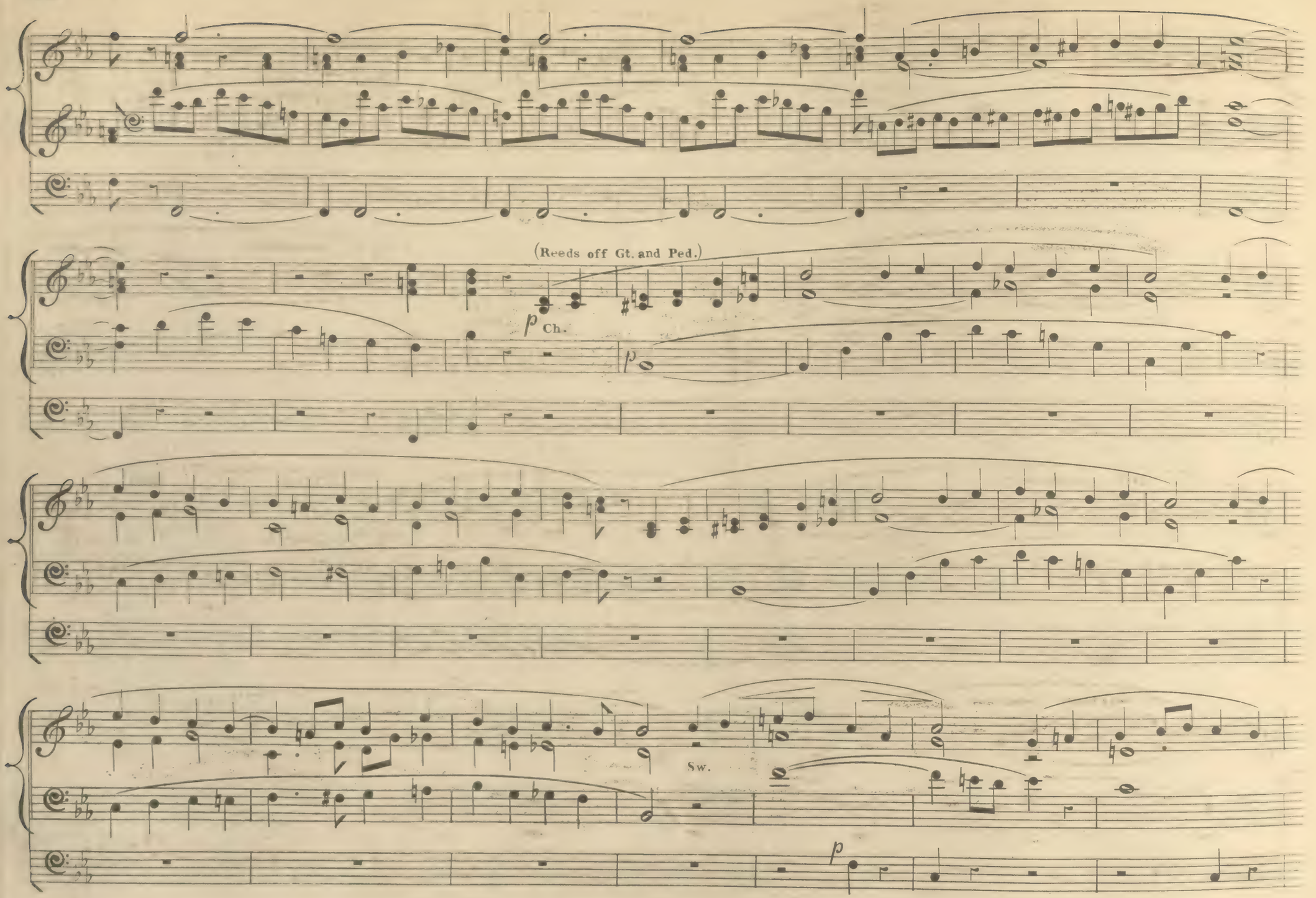
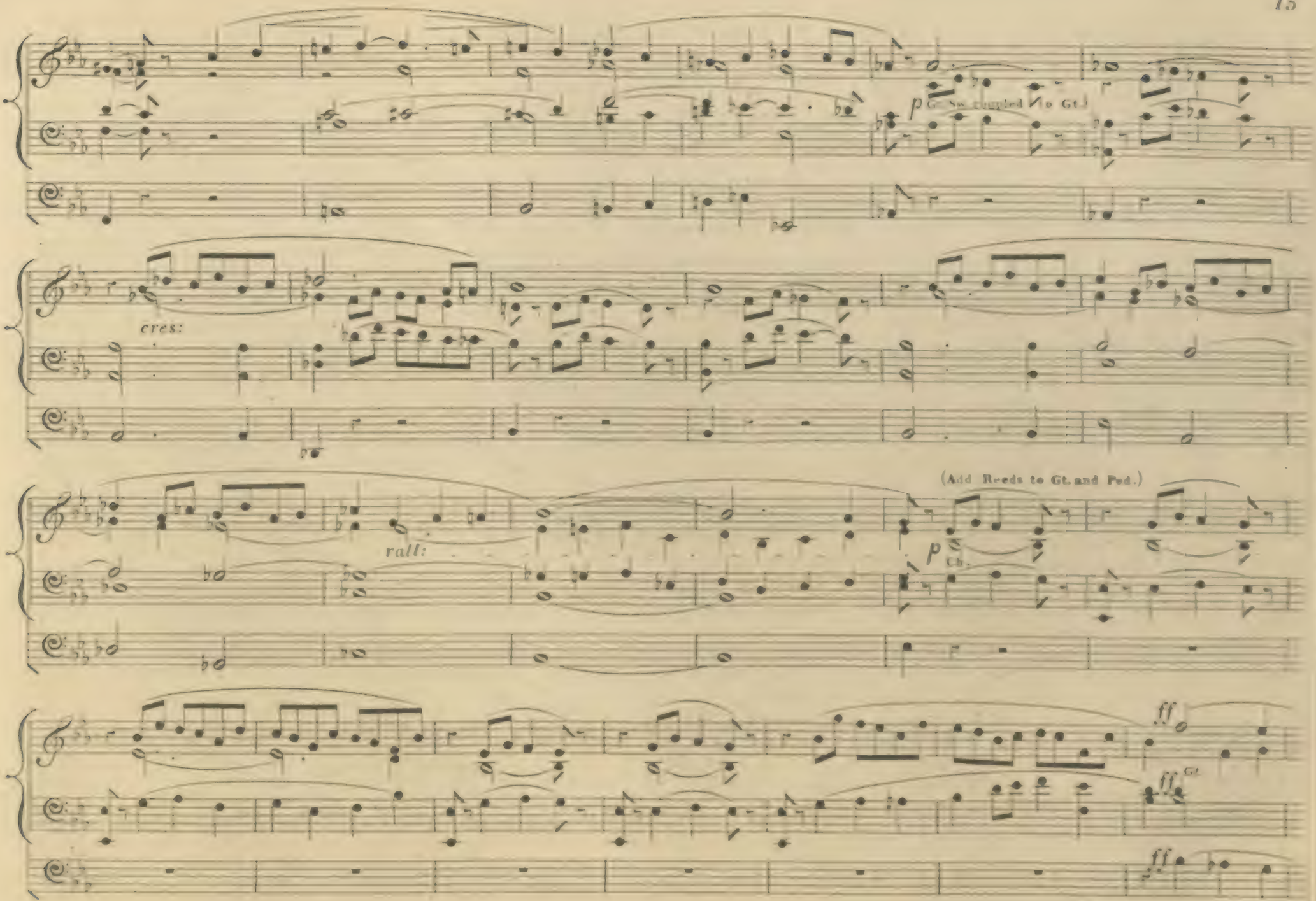
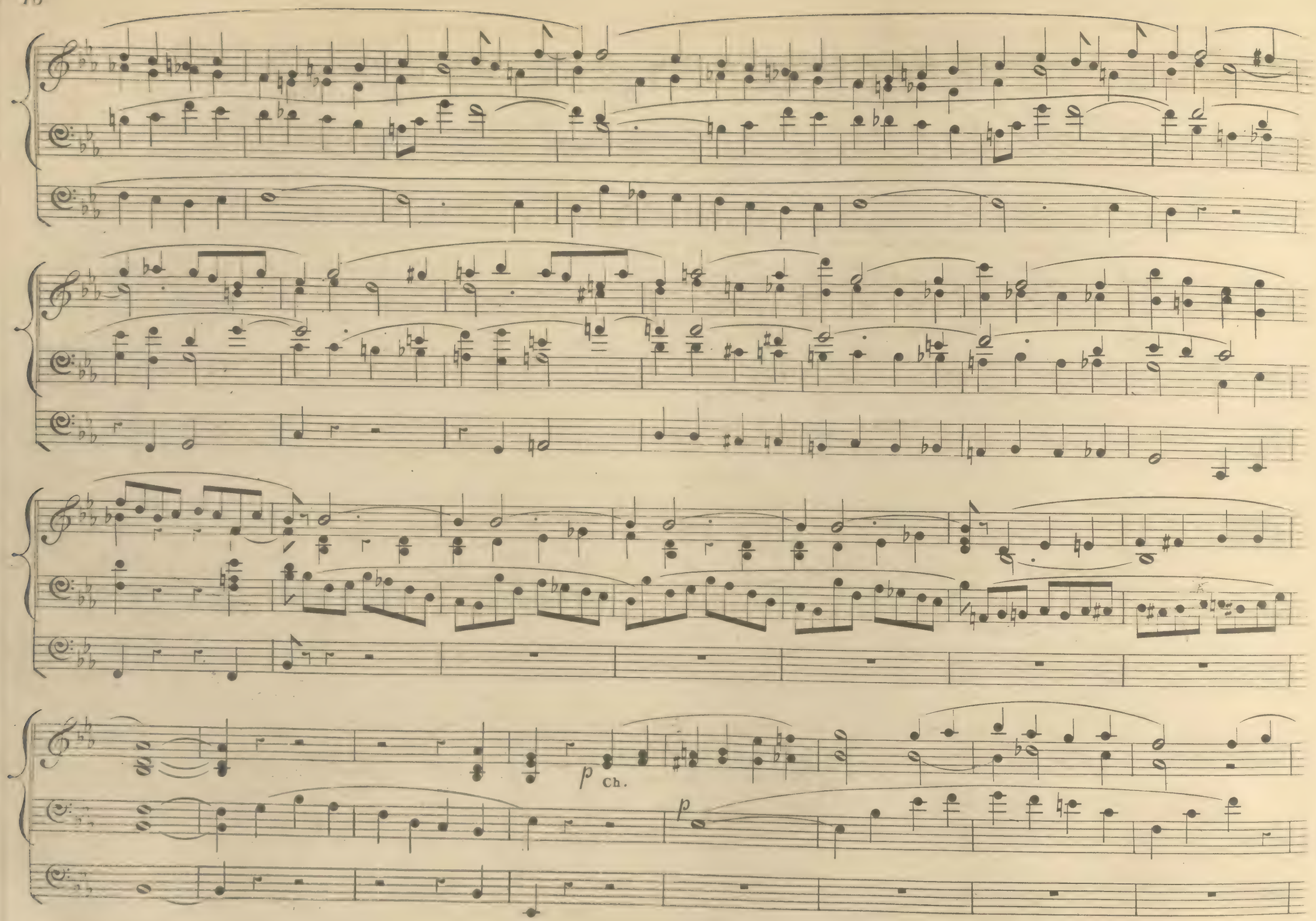
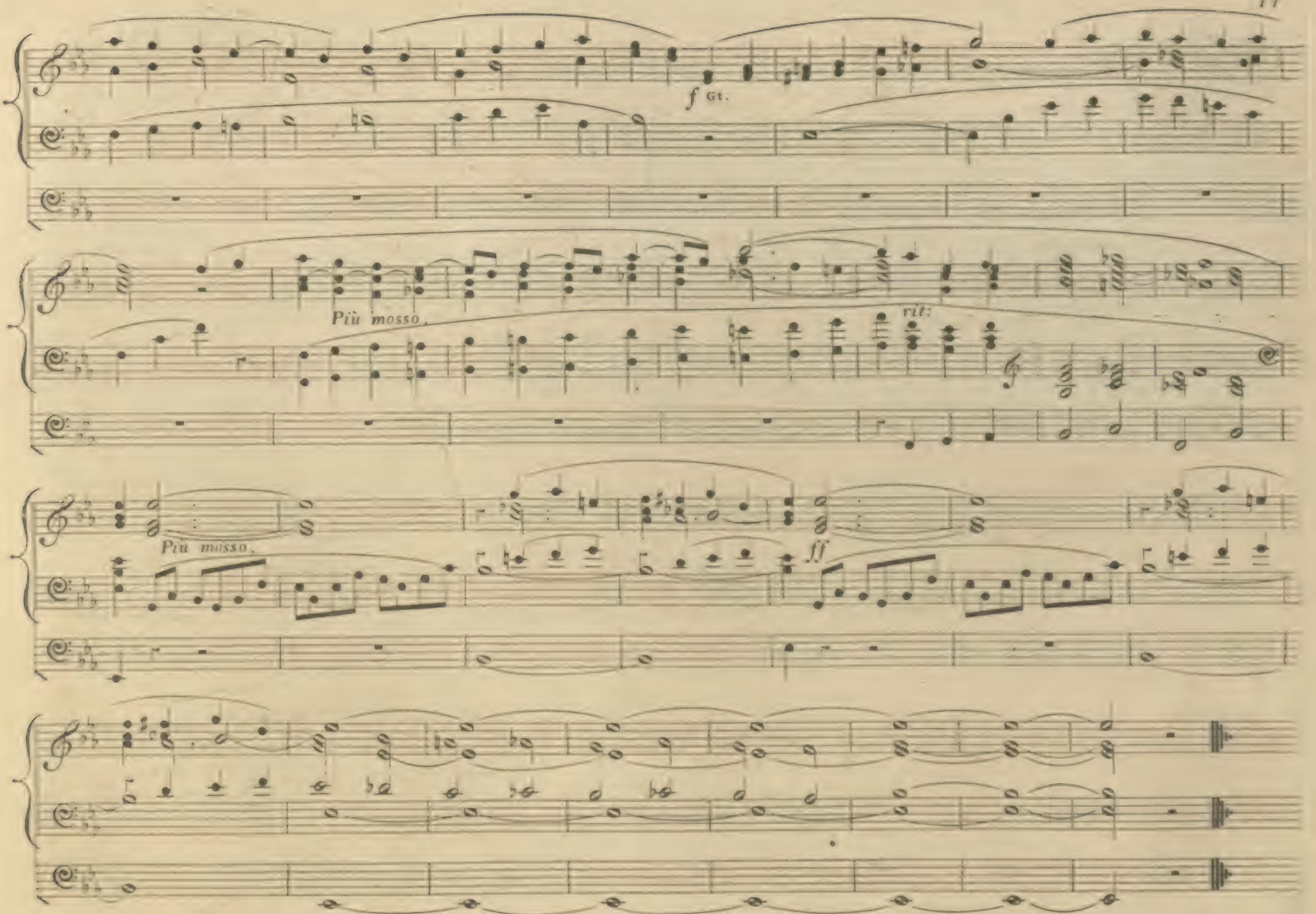
Full without Mixtures on each Keyboard.




(Reeds off Gt. and Ped.)
p Ch.
p
Sw.
p


p
Gt. Sw. coupled to Gt.
cres:
rall:
(Add Reeds to Gt. and Ped.)
p
Ch.
ff
ff
Gt.
ff


p
Ch.
p


f Gt.
Più mosso.
rit:
Più mosso.
ff

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Larghetto, 5th Symphony ... L. Spohr
Chorus, Jealousy (*Hercules*) ... Handel
16 Introduction and Fugue (11th Trio) ... Dr. Boyce
Chorus "By slow degrees," (*Belshazzar*) ... Handel
Chorus and Recit, Eia mater (*Stabat Mater*) Rossini
17 March ... W. J. Westbrook
Adagio ... S. Sechter
Andante, Sonata Op. 14... ... Beethoven
Fugue ... T. Adams
18 Counterpart on Melody... ... Haydn Sechter
Andante ... F. Kümstedt
Larghetto Concerto, 3 Op. 26... ... J. B. Cramer
19 Moderato ... M. Brosig
Adagio, from Quartett... ... Haydn
Then shall they know ... Handel
20 Air, "On mighty pens" (*Creation*) ... Haydn
Abendlied ... Mendelssohn
21 Chorus, "Lift up your heads" (*Messiah*)... Handel
Andante con moto (from a Quartett) ... Haydn
22 Andante con Espressione ... W. J. Westbrook
Original Fugue on a subject by Mozart ... Thomas Adams
23 Adagio (Sonata, Op. 51, No. 2) ... L. Kozeluch
Double chorus, "From the censer" (*Solomon*) Handel

[*To be continued.*]

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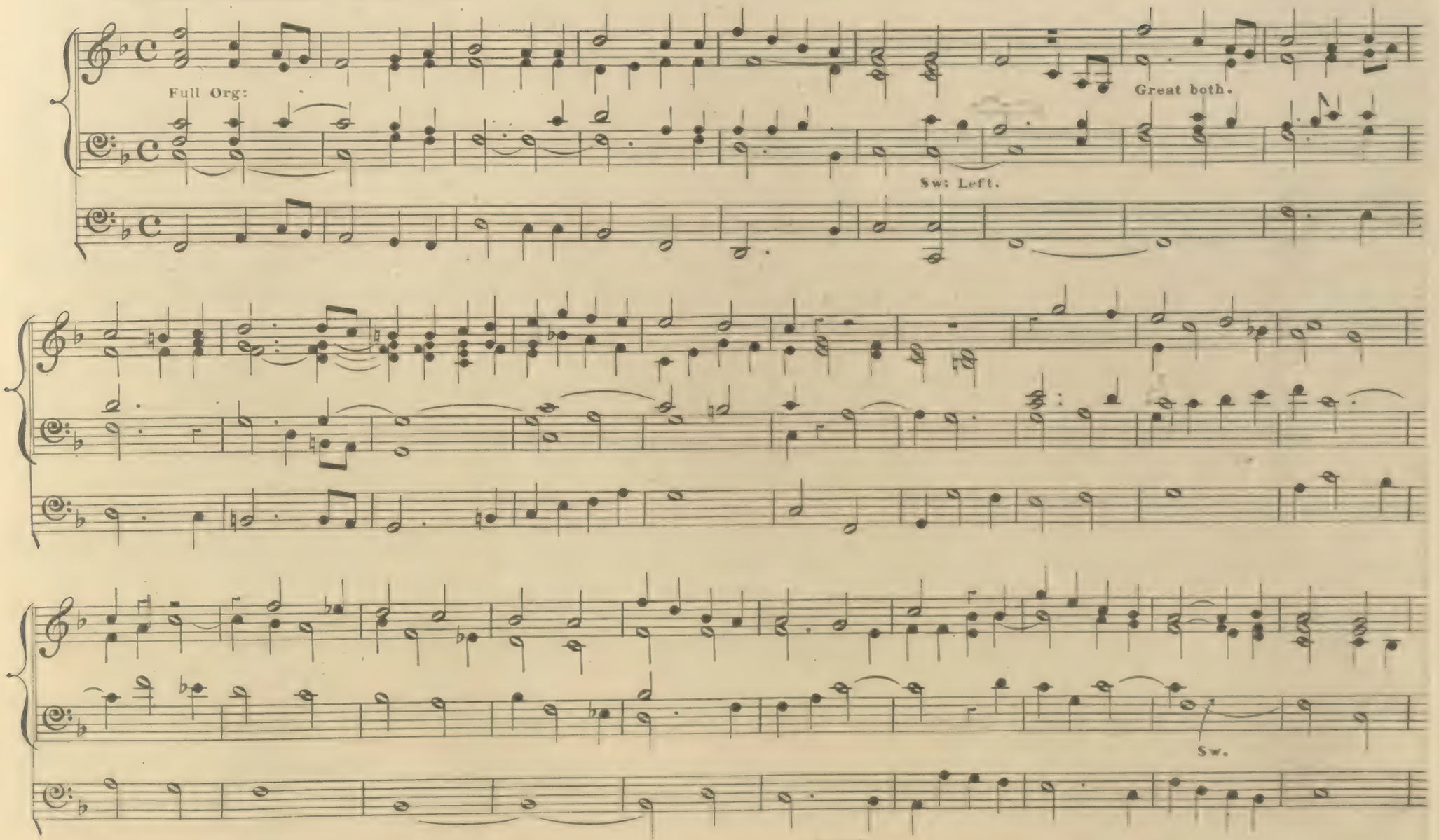
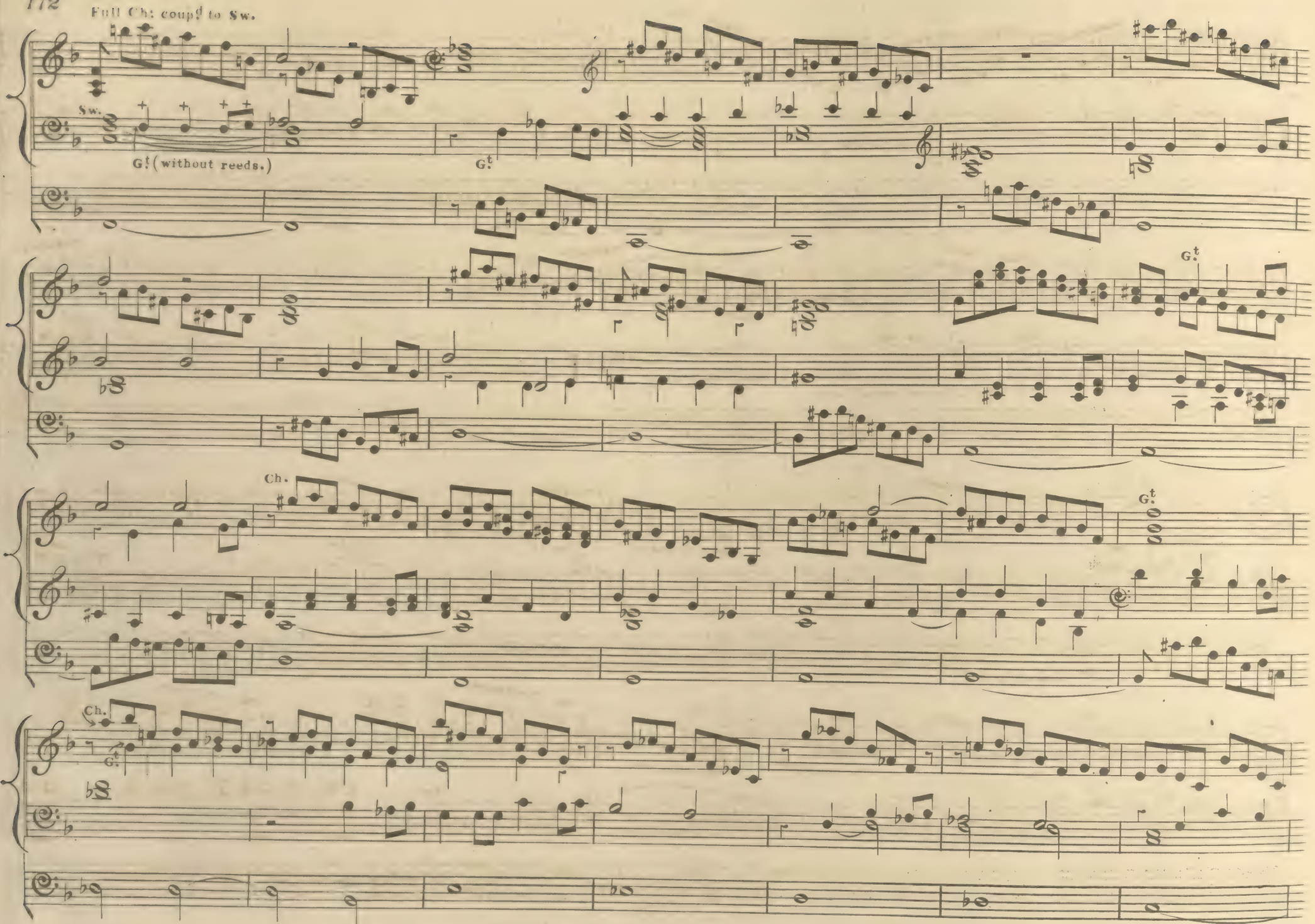
O great is the depth.

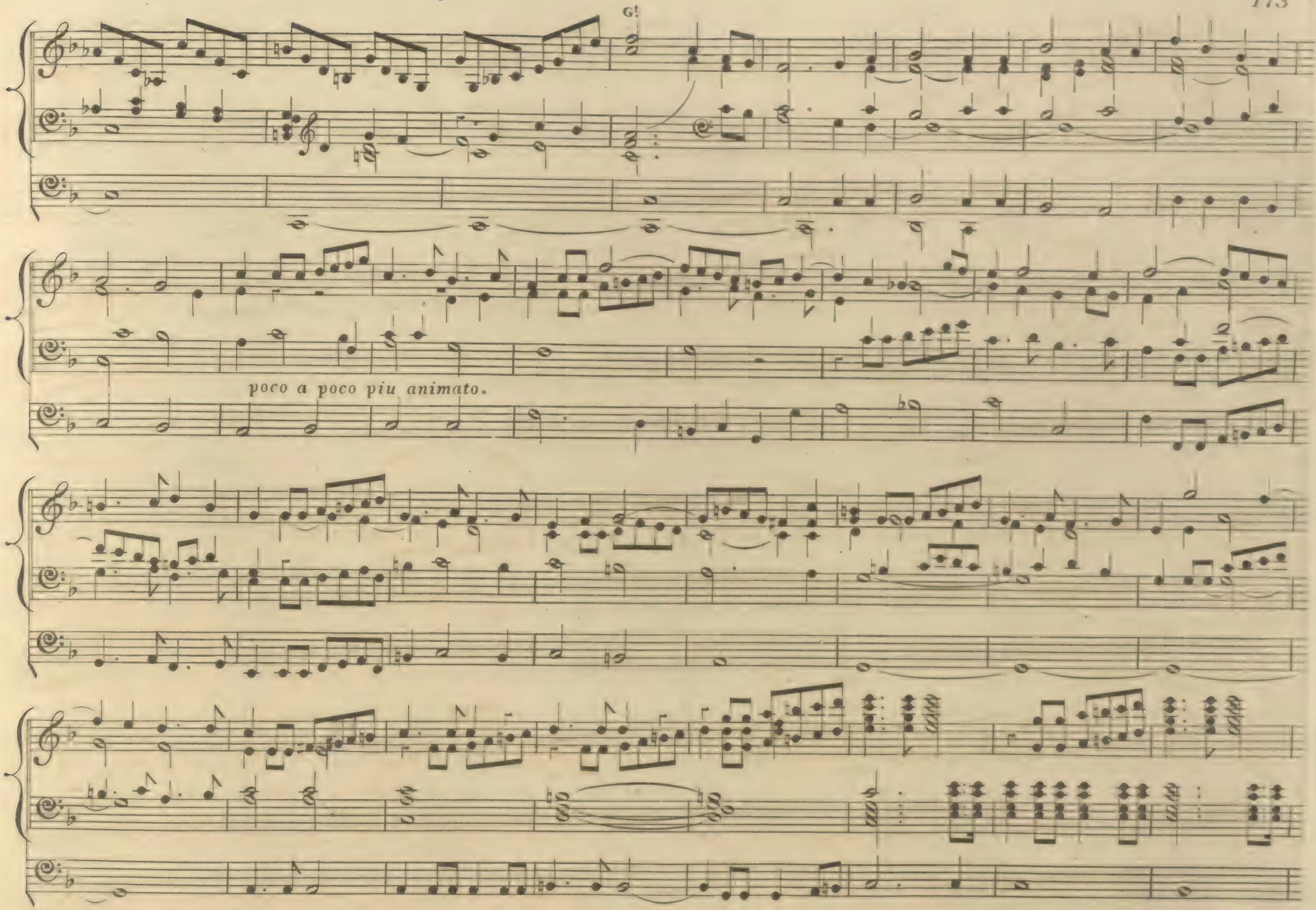
FROM St. PAUL.

MENDELSSOHN.

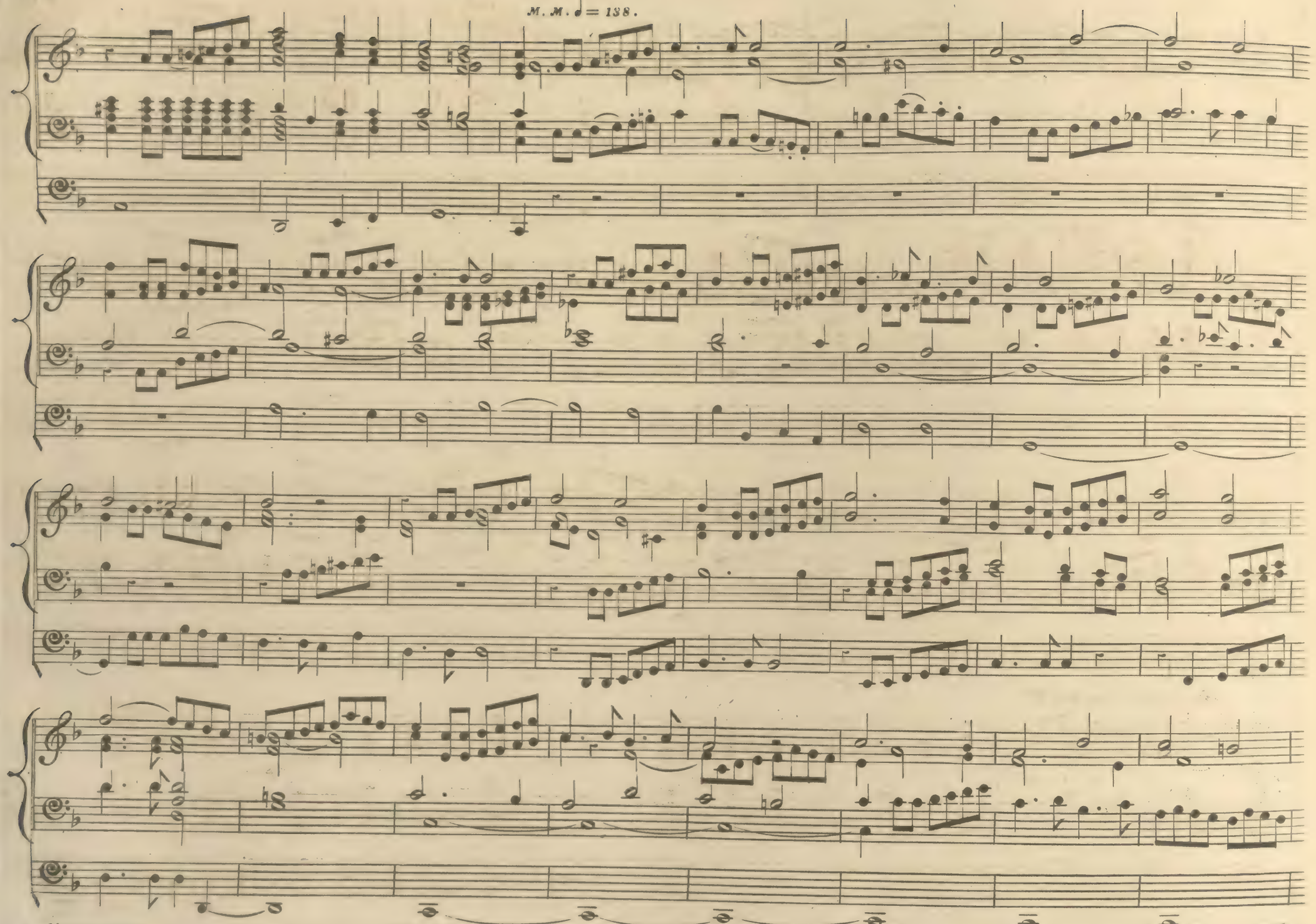
Allegro Moderato. *M. M.* ♩ = 92.

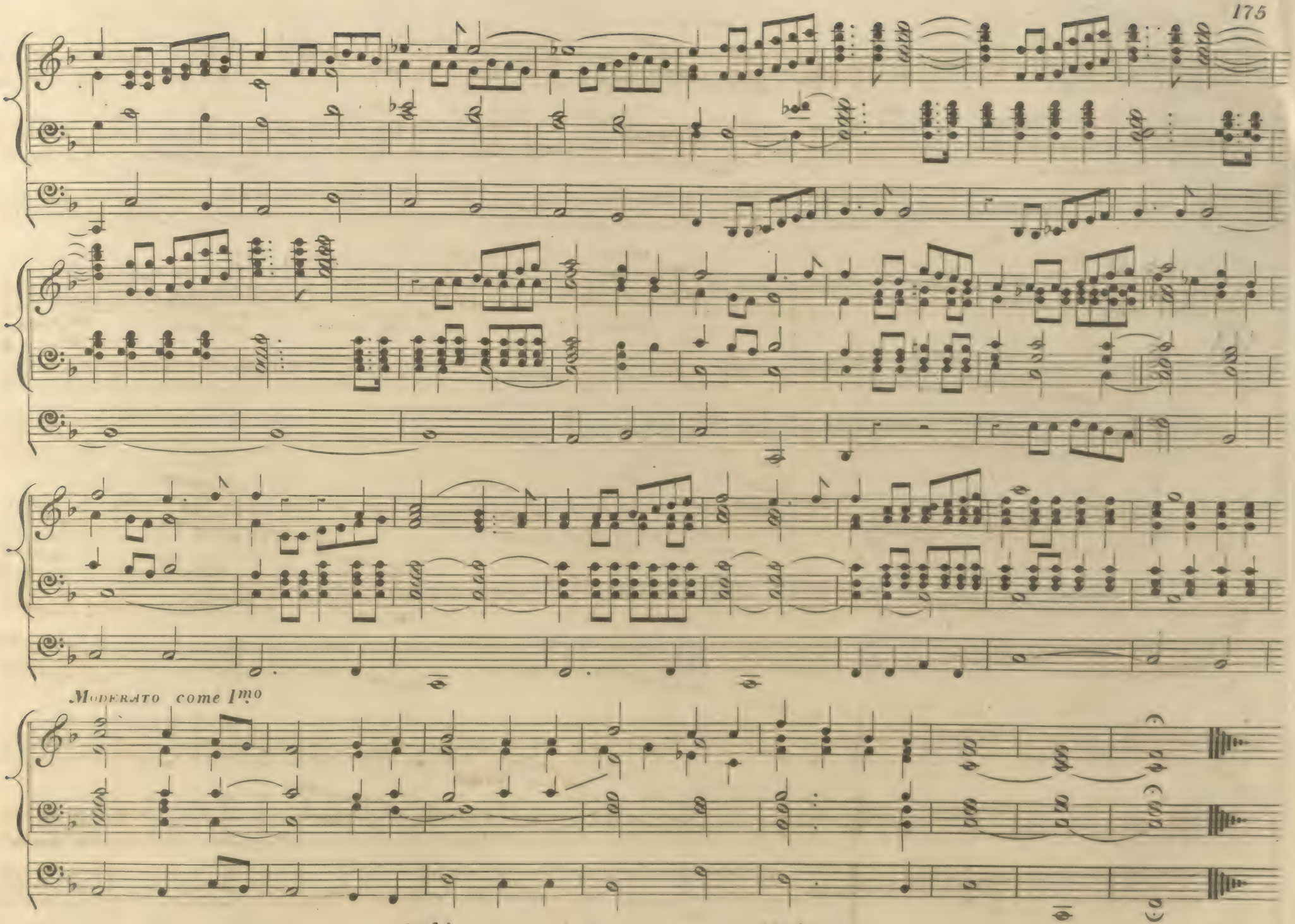



Full Ch: coupd to Sw.
Sw.
G! (without reeds.)
G.t
G.t
Ch.
G.t
Ch.
G.t


G!
poco a poco piu animato.

M. M. ♩ = 138.



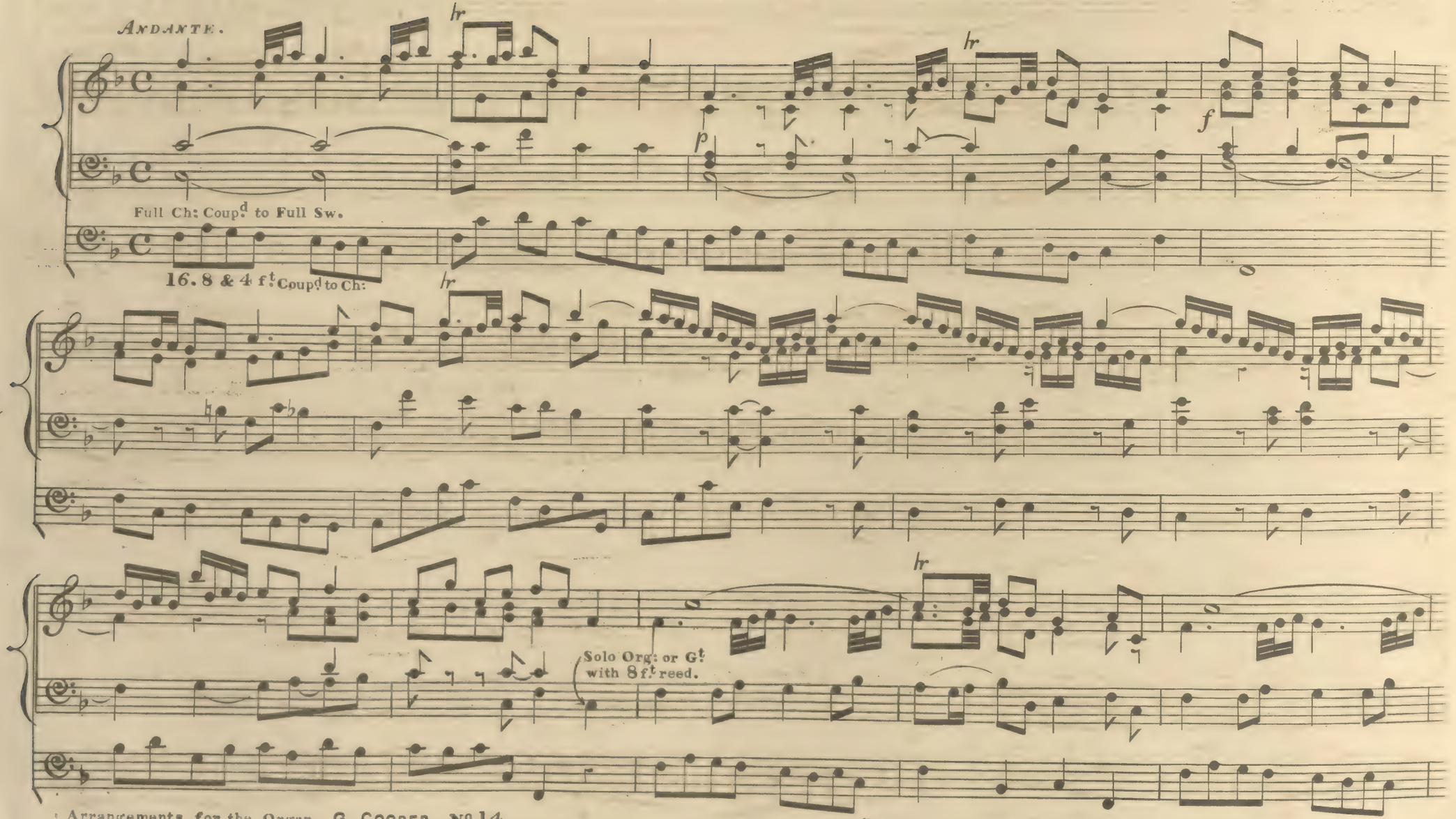

Moderato come Imo

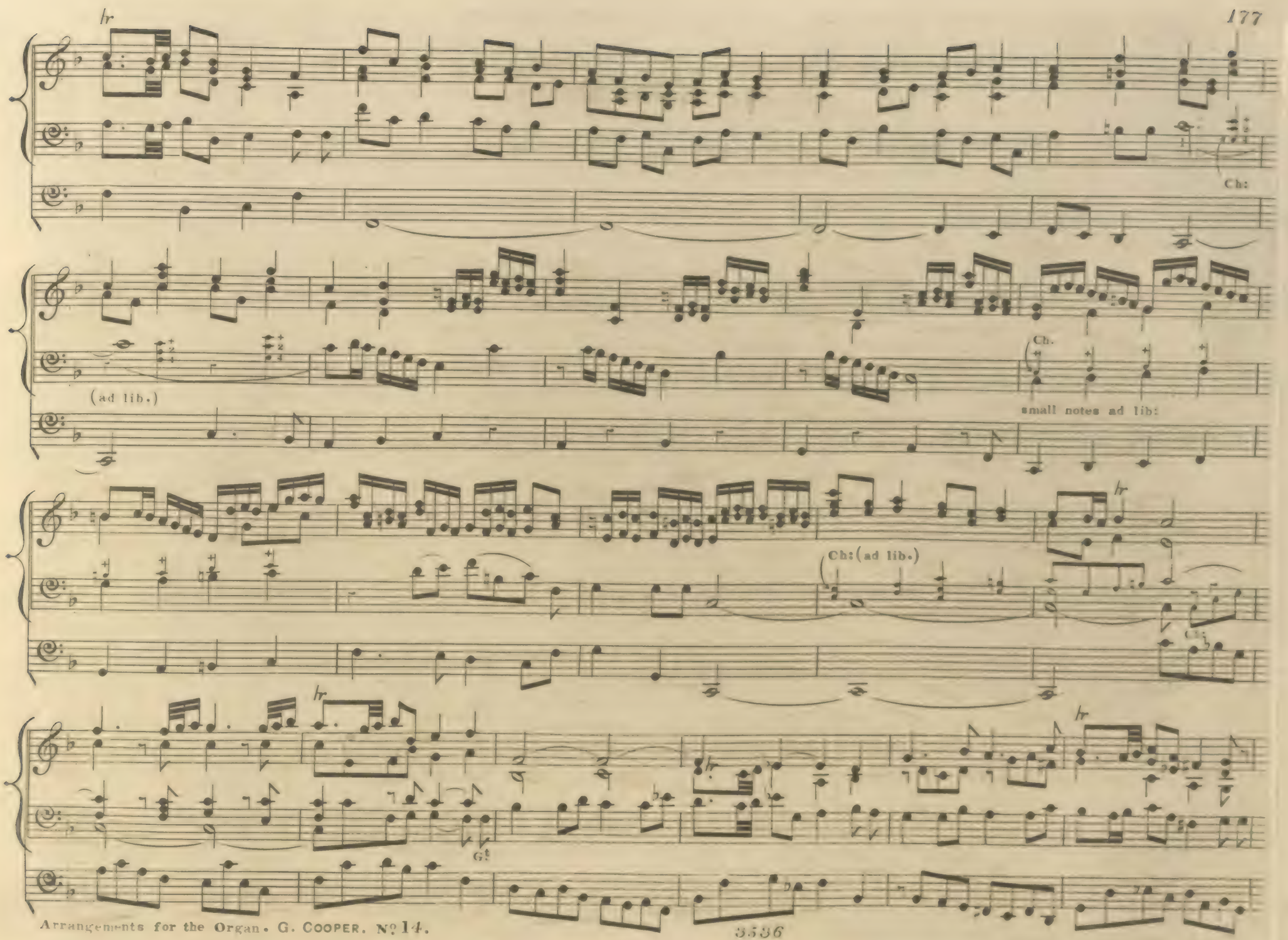
He layeth the beams.

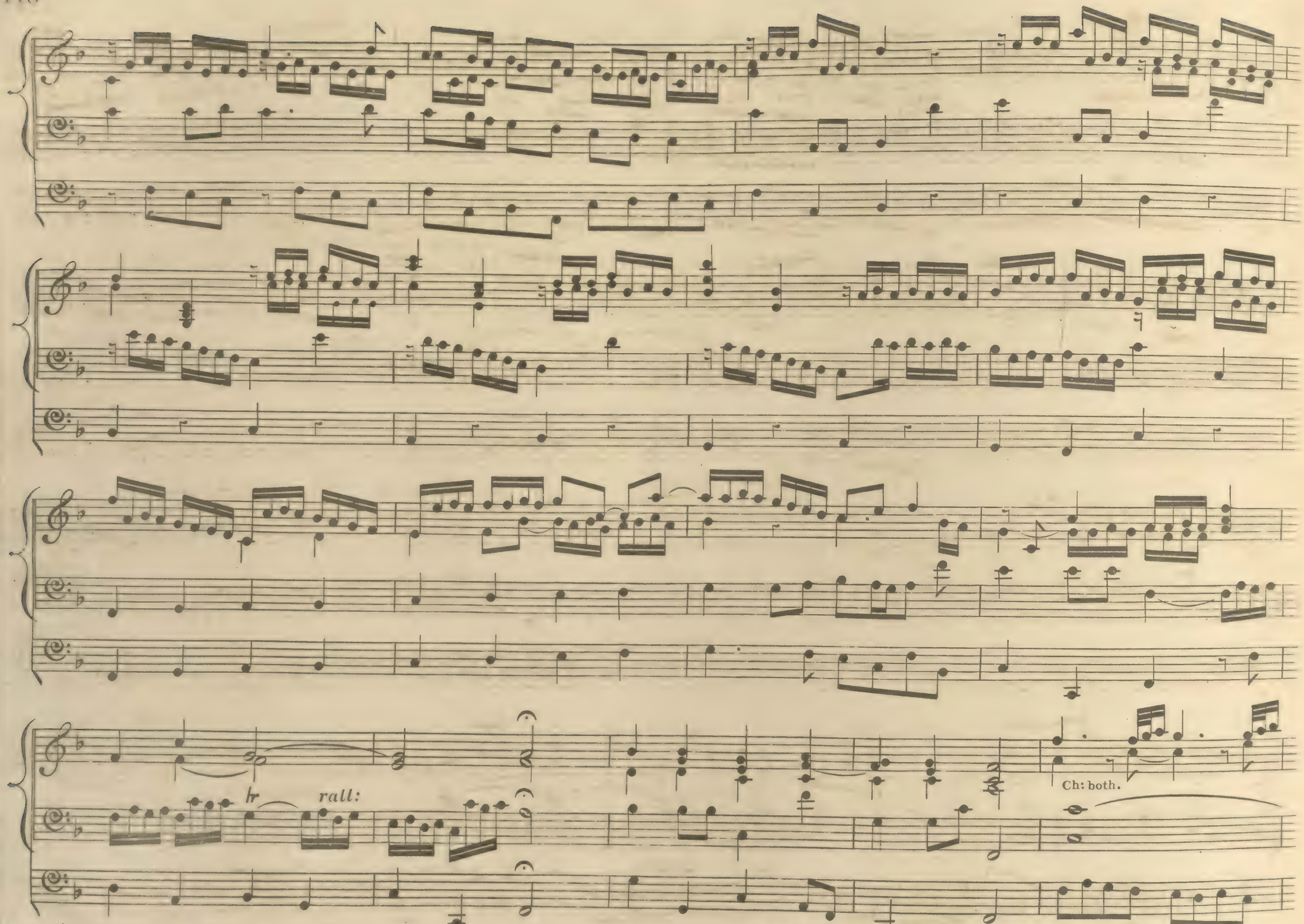
ADAPTED FROM

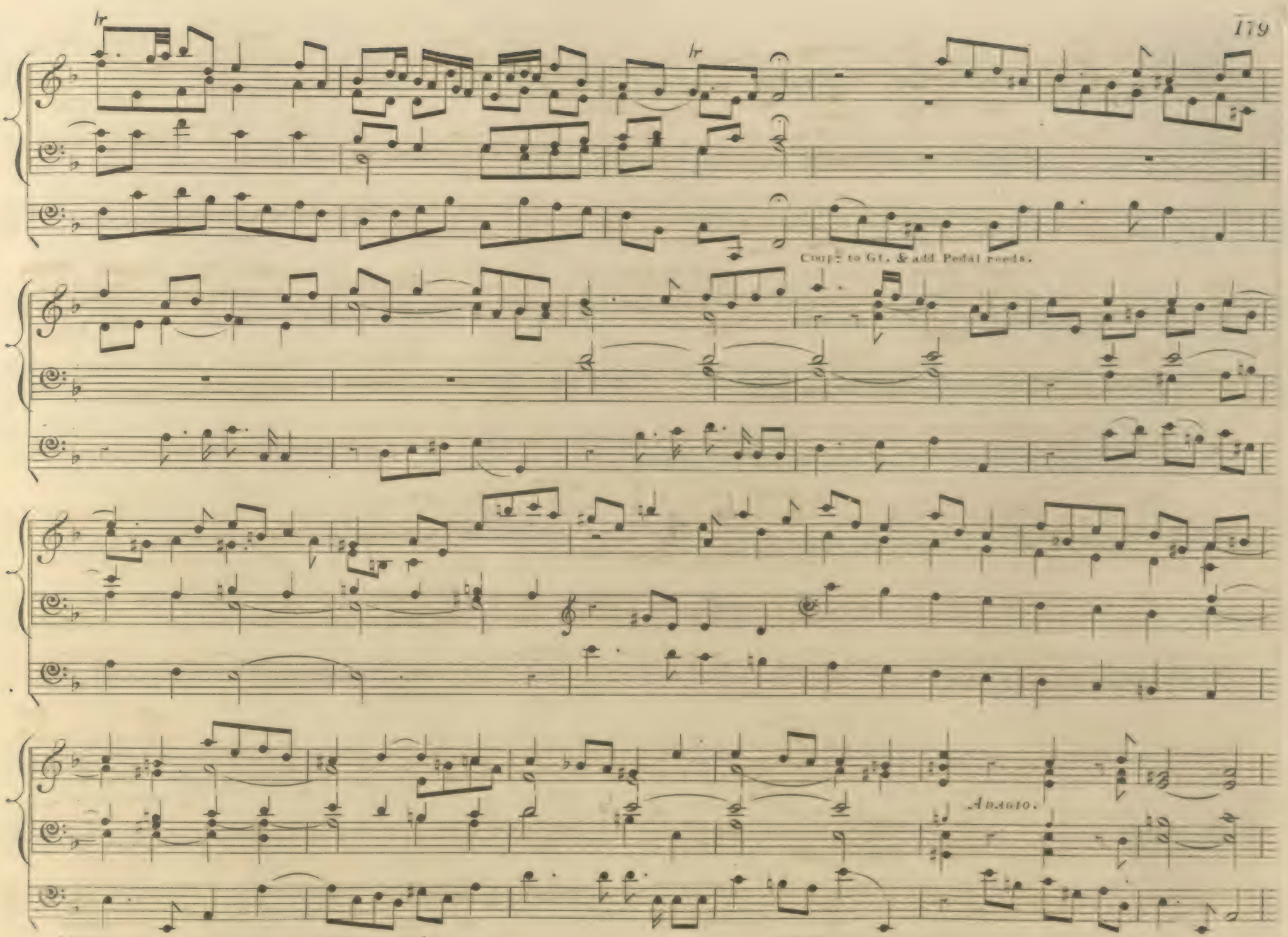
ETIUS.

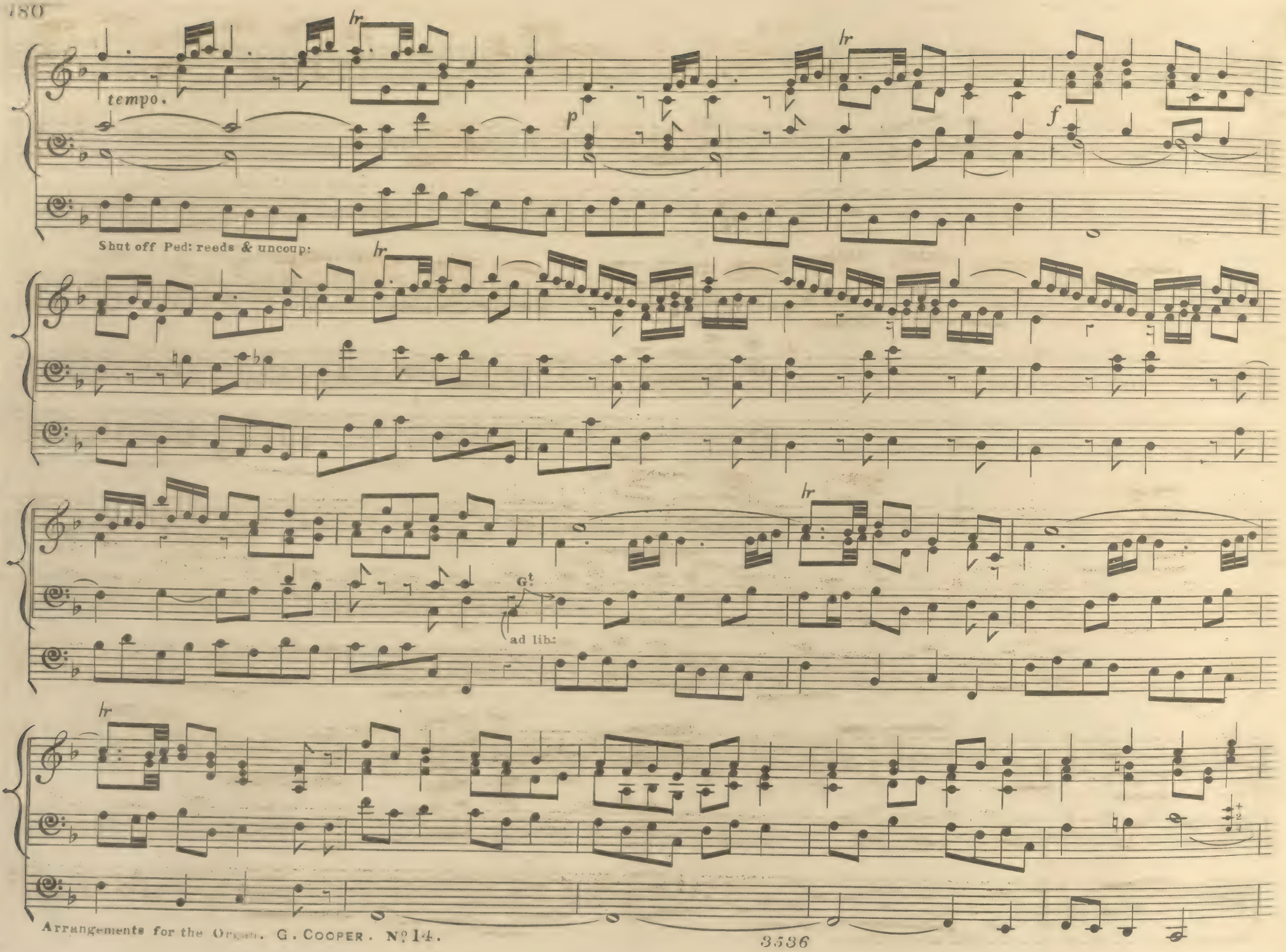
G. F. HANDEL.

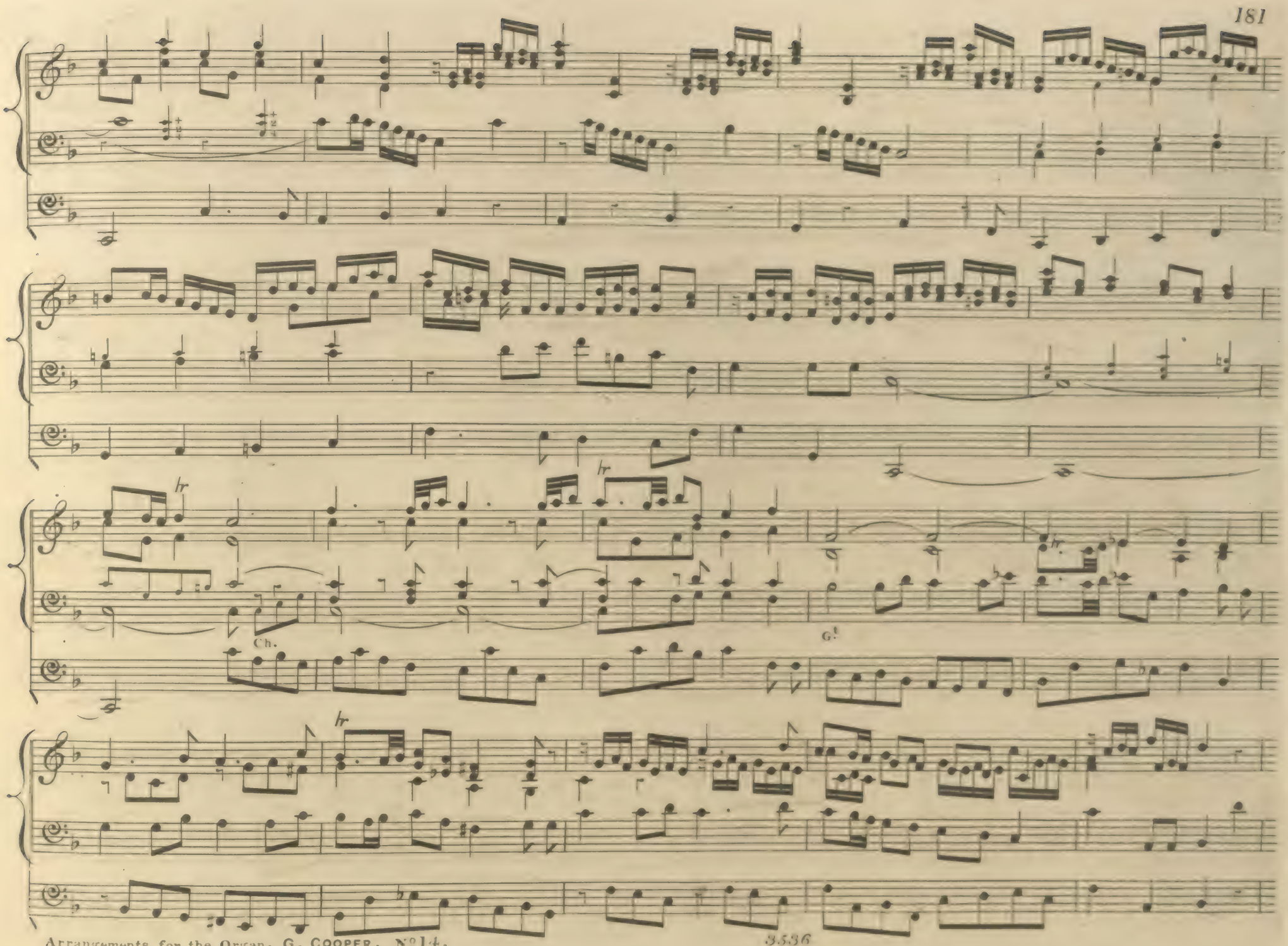


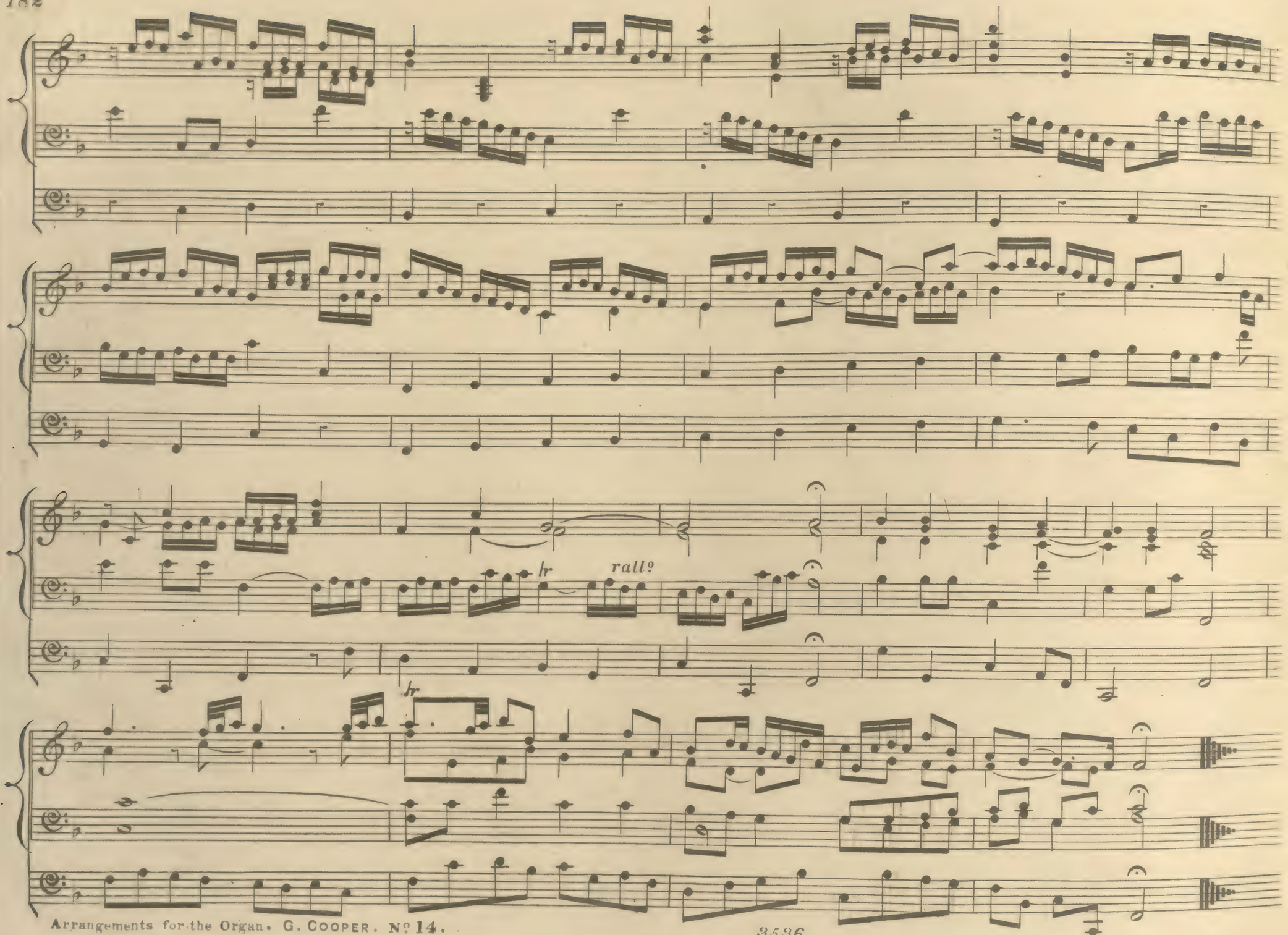

hr
Ch:
(ad lib.)
Ch.
small notes ad lib:
Ch:(ad lib.)
hr
G!


hr
rall:
Ch: both.


hr
hr
Coupl: to Gt. & add Pedal reeds.
Adagio.


tempo.
hr
p
f
Shut off Ped: reeds & uncoup:
G.t
ad lib:


hr
hr
Ch.
G!
hr


tr
rall?
tr

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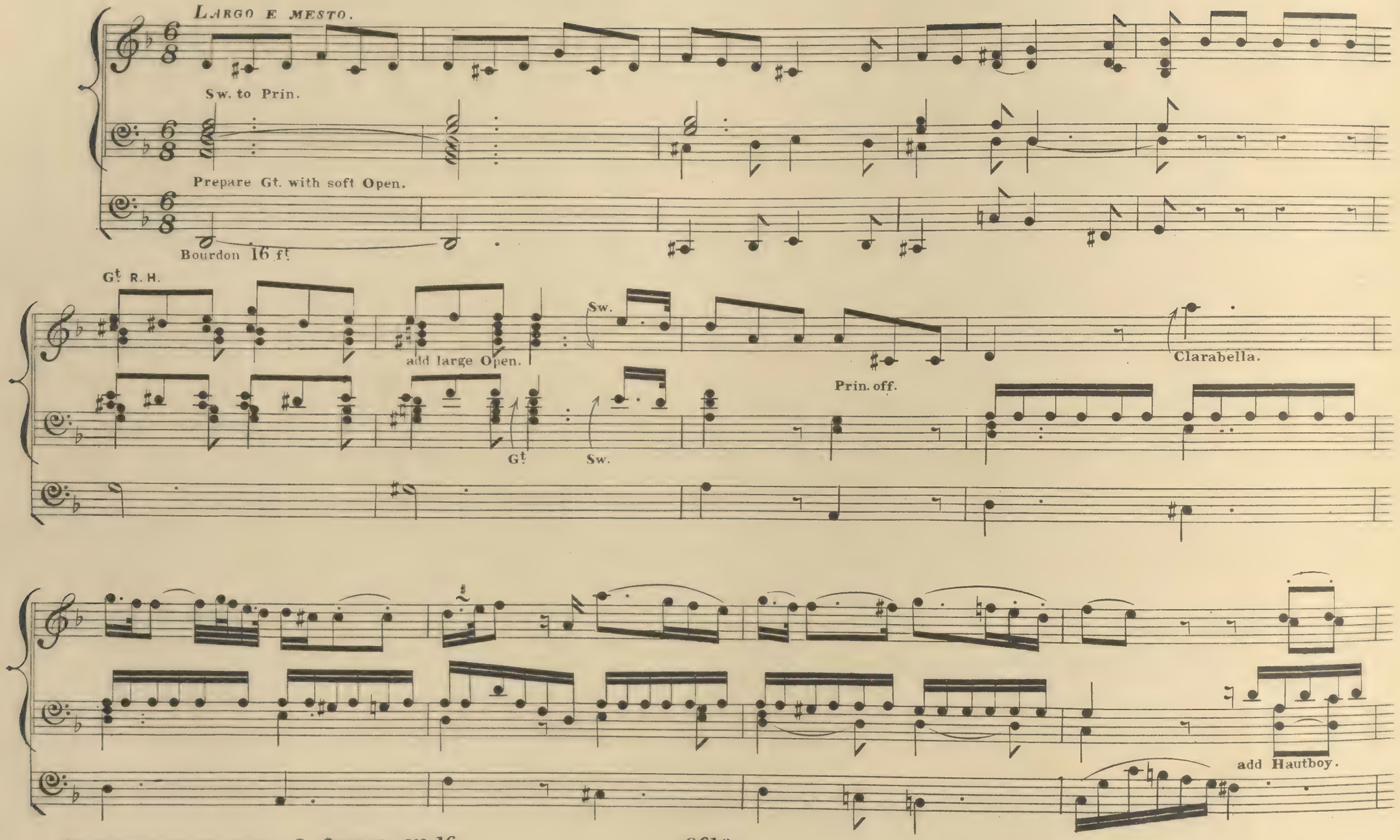
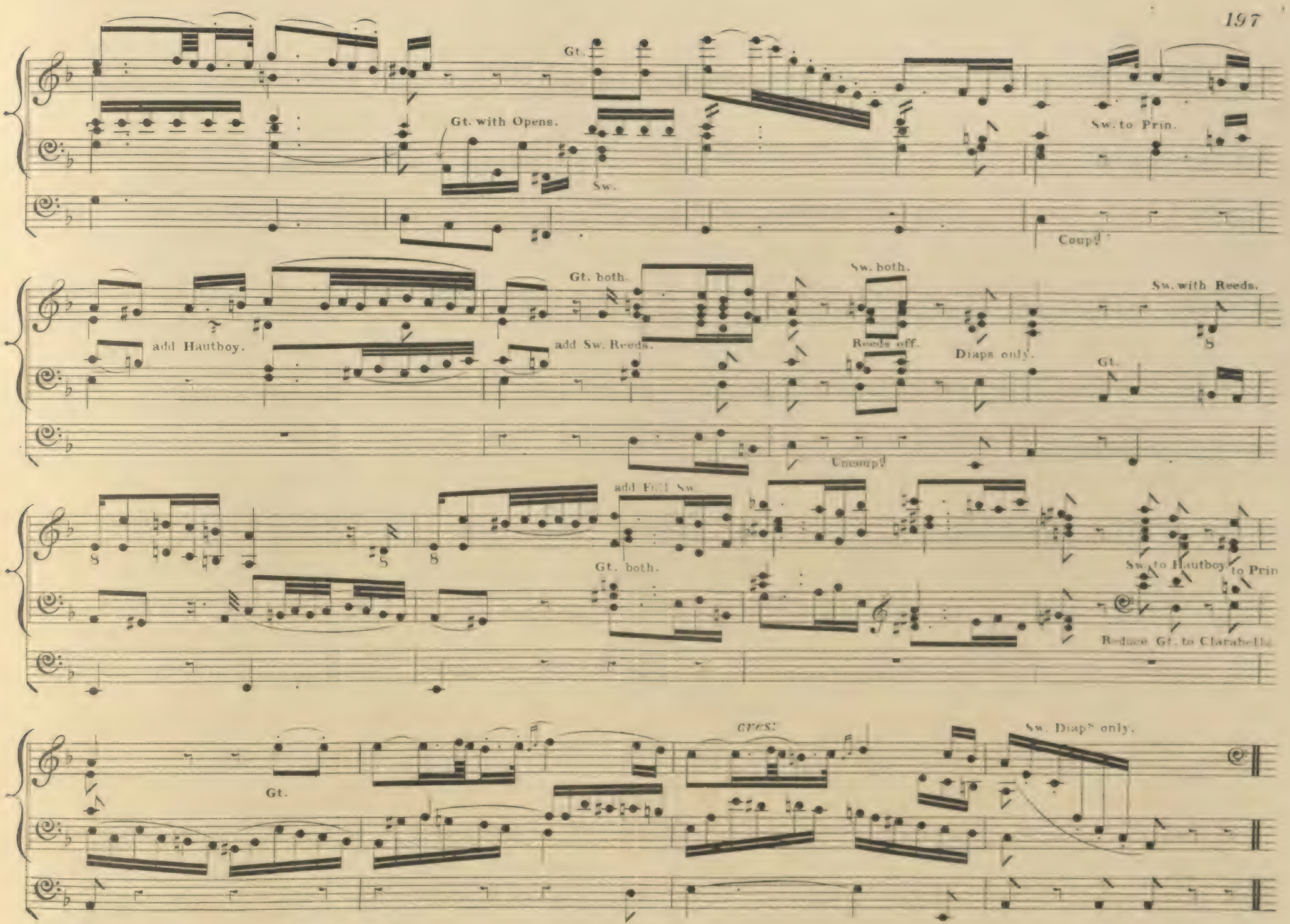
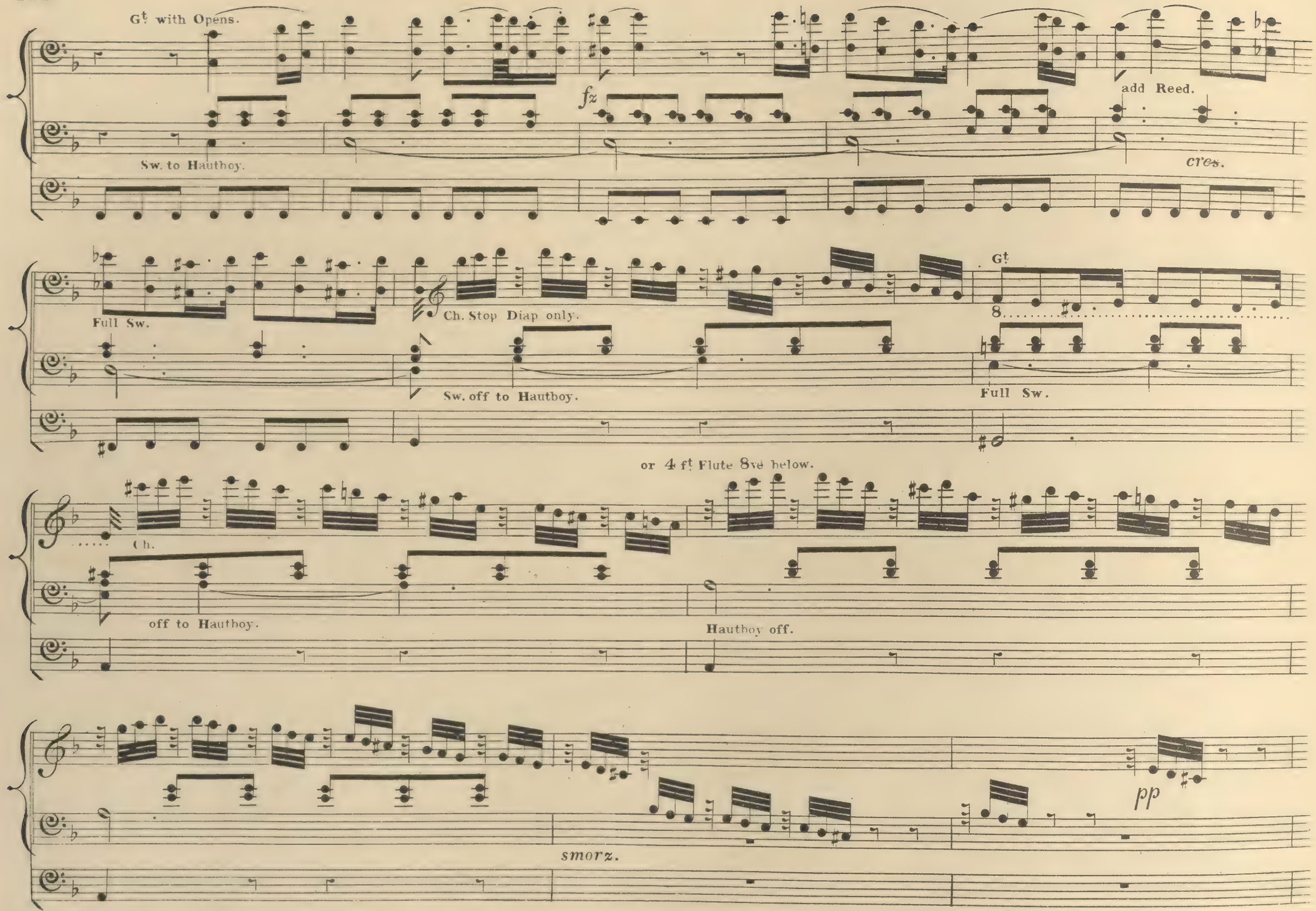
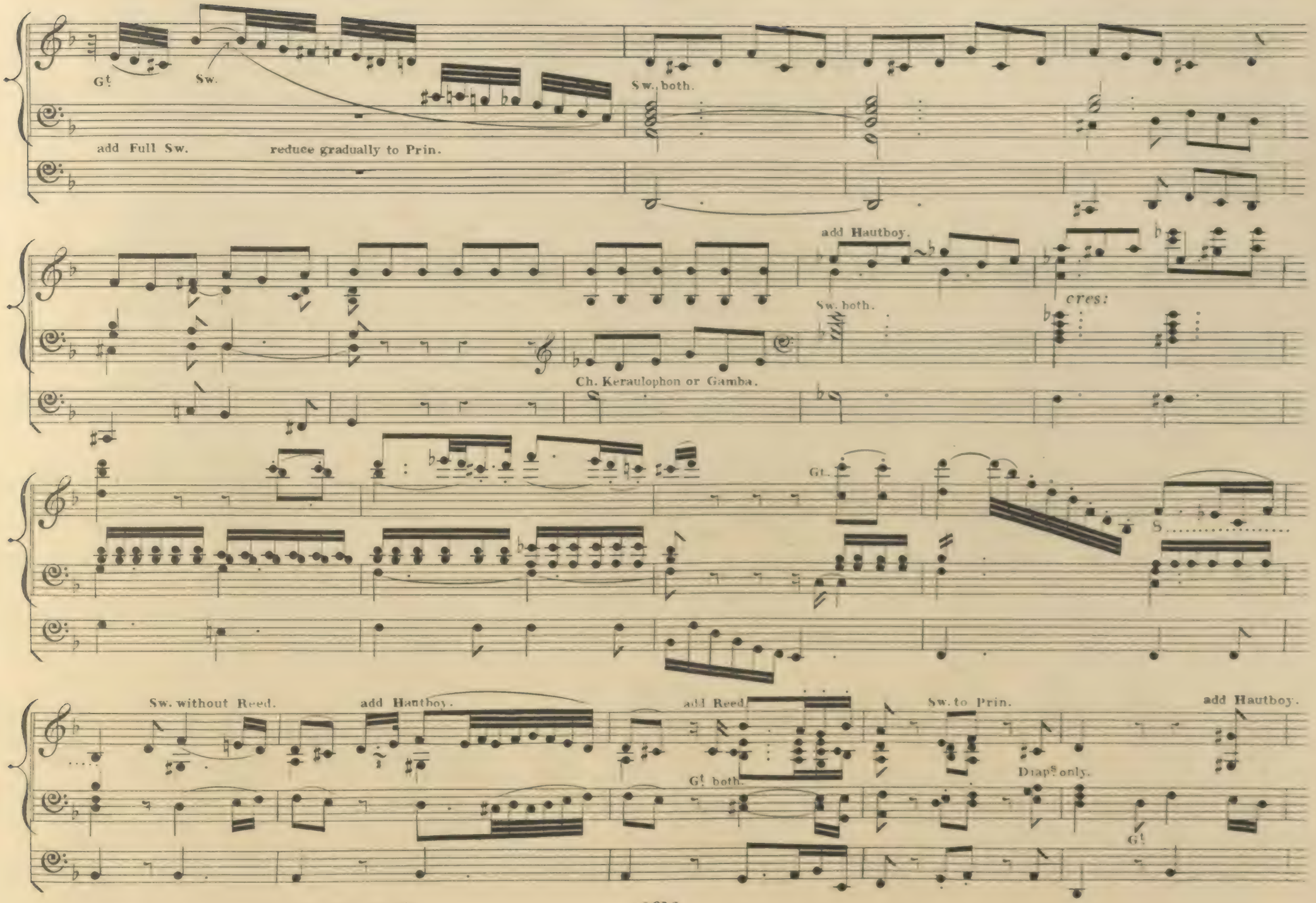
Slow Movement.

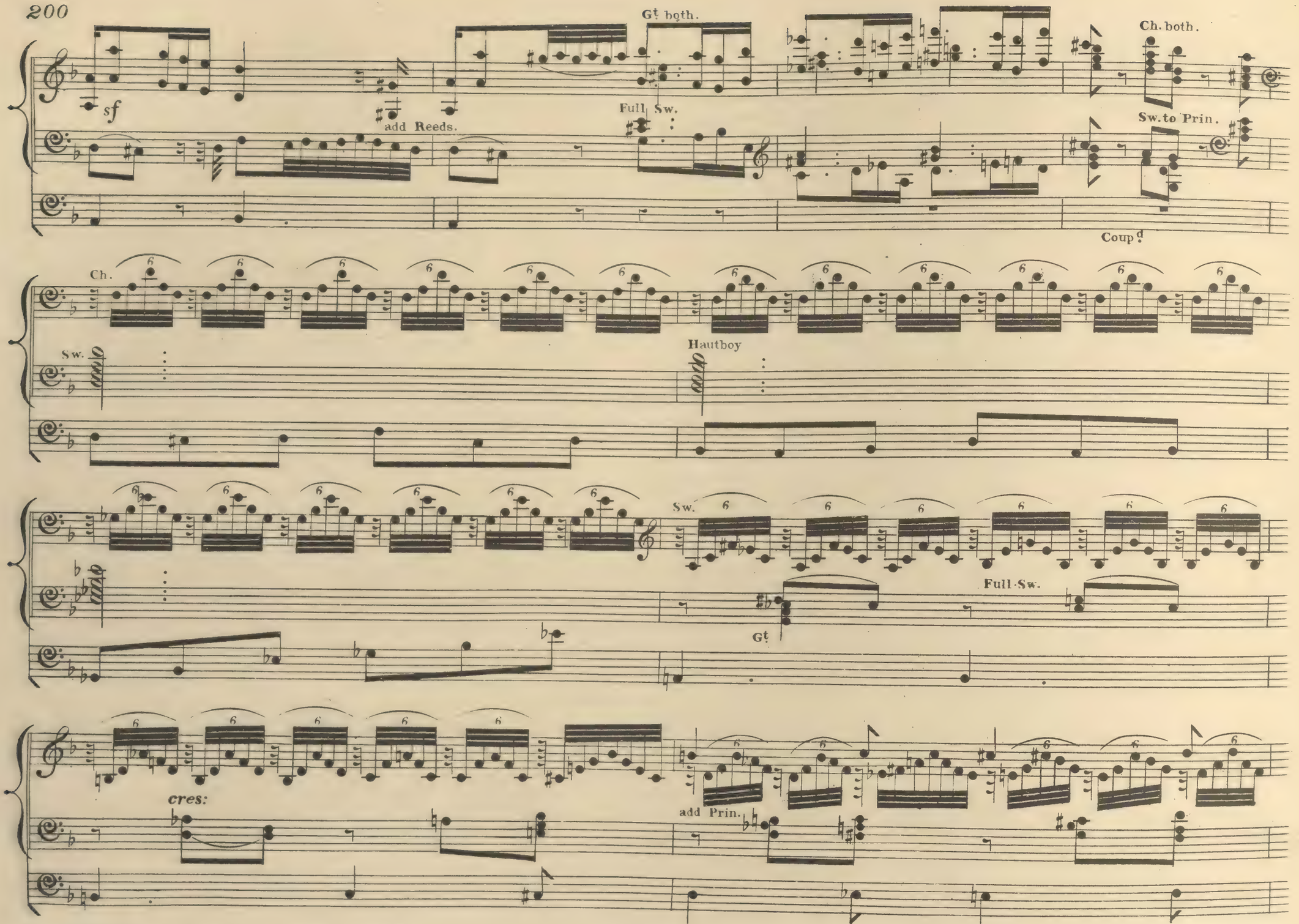
FROM THE SONATA. OP. 10. BEETHOVEN.

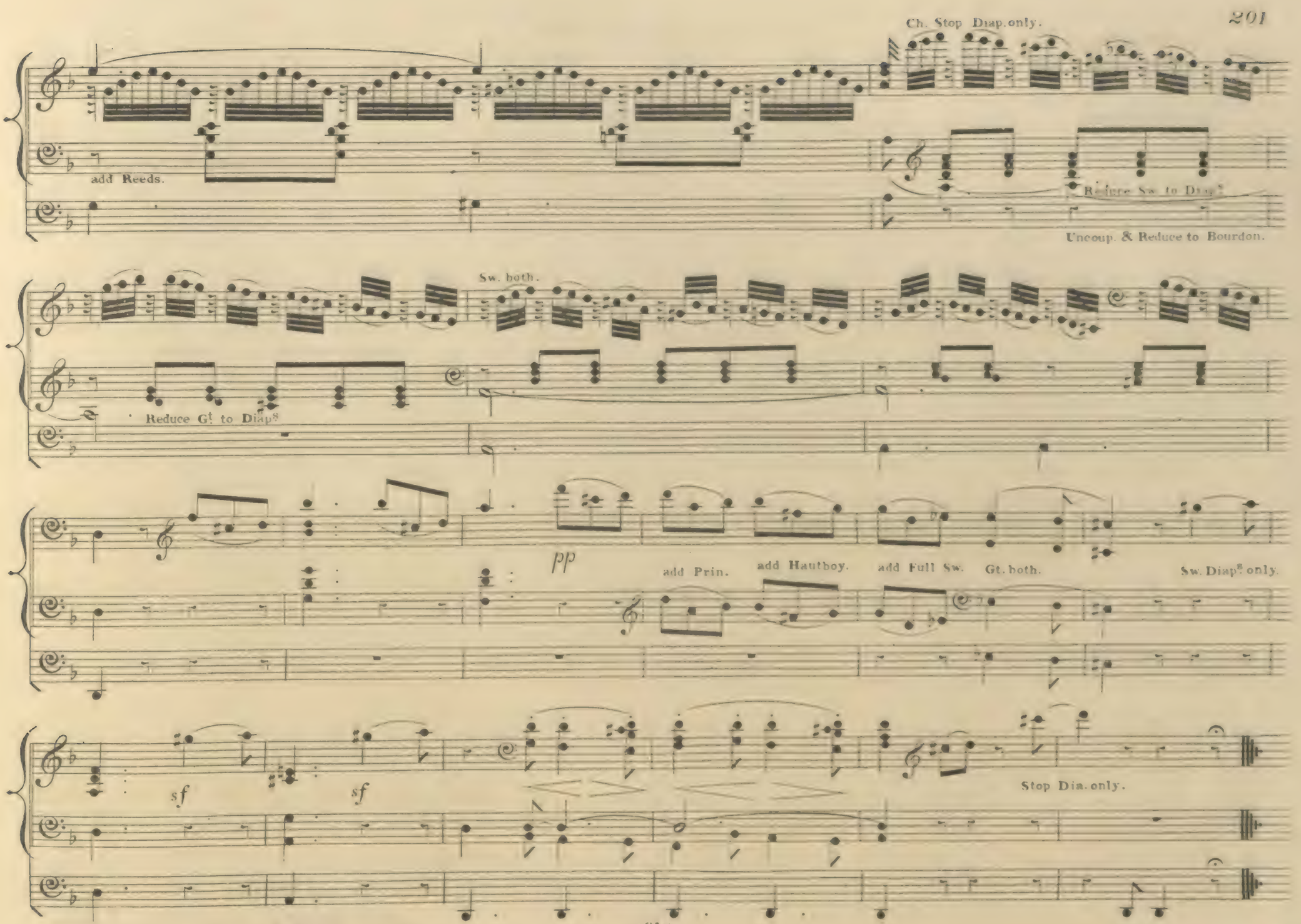



Gt.
Gt. with Opens.
Sw.
Sw. to Prin.
Coupd
Gt. both.
Sw. both.
Sw. with Reeds.
add Hautboy.
add Sw. Reeds.
Reeds off.
Diaps only.
Gt.
Uncoupd
add Full Sw.
Gt. both.
Sw. to Hautboy & to Prin
Reduce Gt. to Clarabella
cres:
Sw. Diaps only.
Gt.


Gt with Opens.
fz
add Reed.
Sw. to Hautboy.
cres.
Full Sw.
Ch. Stop Diap only.
Gt
8
Sw. off to Hautboy.
Full Sw.
or 4 ft Flute 8ve below.
Ch.
off to Hautboy.
Hautboy off.
pp
smorz.

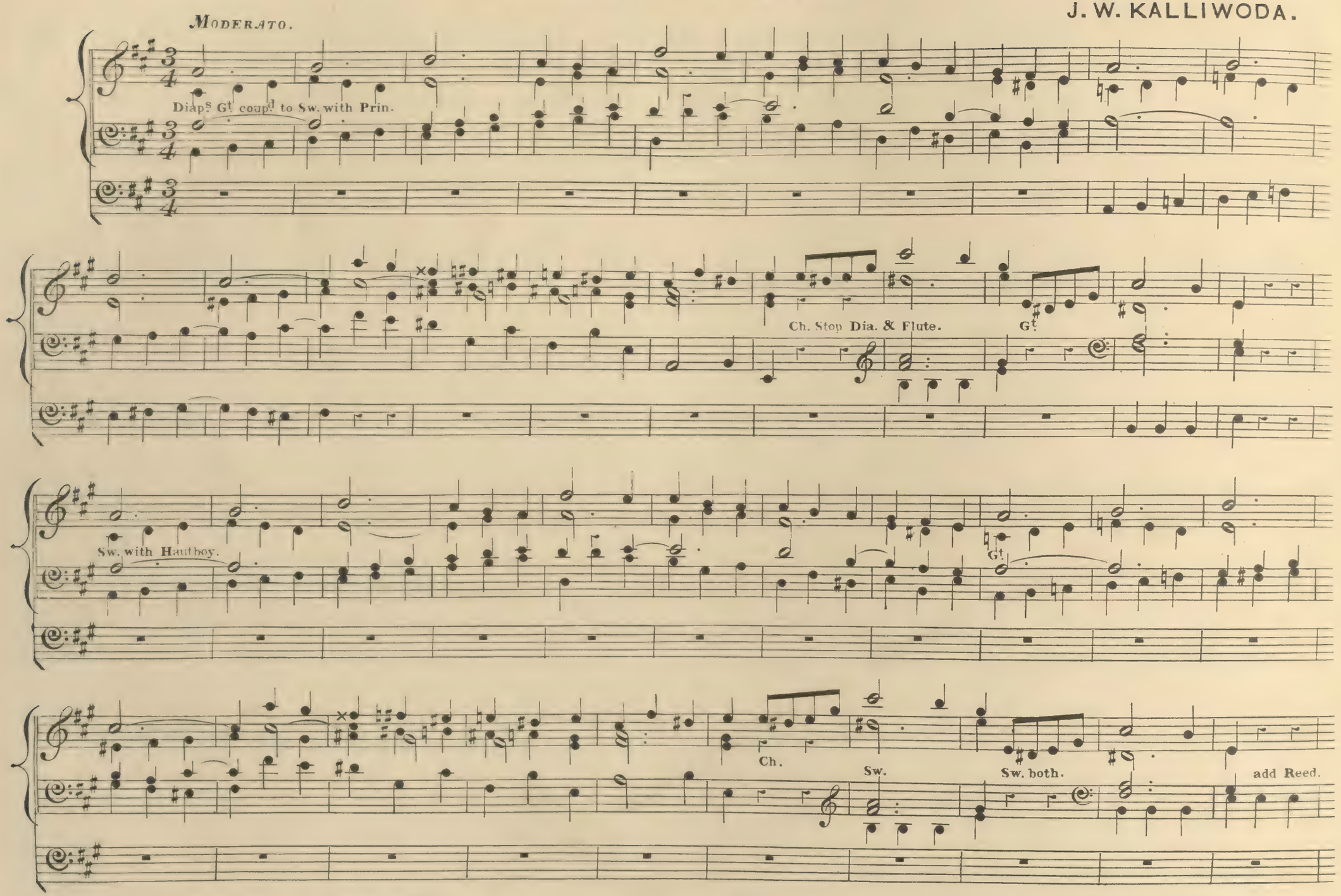

Gt.
Sw.
Sw. both.
add Full Sw.
reduce gradually to Prin.
add Hautboy.
Sw. both.
cres:
Ch. Keraulophon or Gamba.
Gt.
Sw. without Reed.
add Hautboy.
add Reed.
Sw. to Prin.
add Hautboy.
Gt. both.
Diap.s only.
Gt.

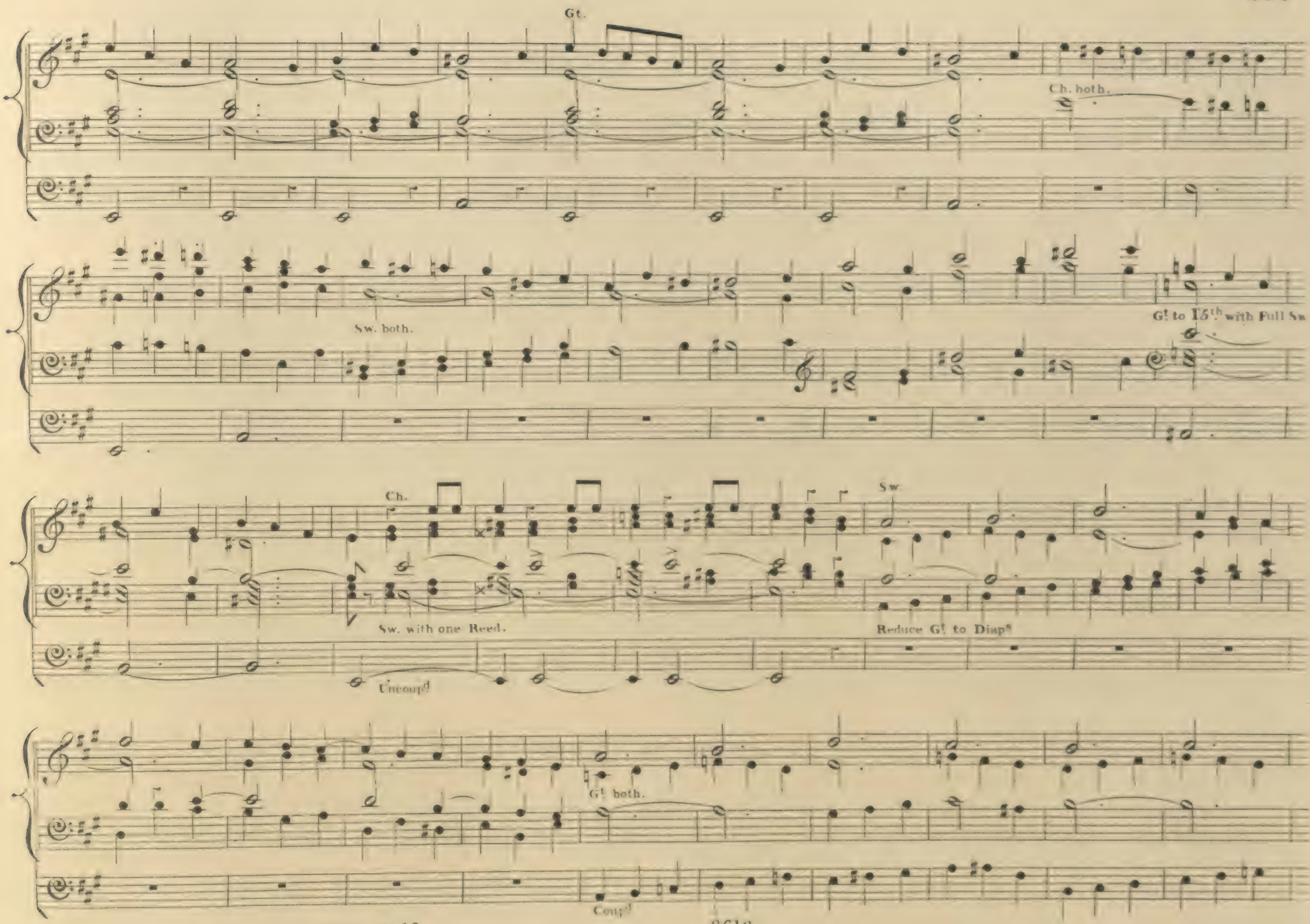

Gt. both.
Ch. both.
sf
add Reeds.
Full Sw.
Sw. to Prin.
Coupd
Ch.
Sw.
Hautboy
Sw.
Full Sw.
Gt.
cres:
add Prin.

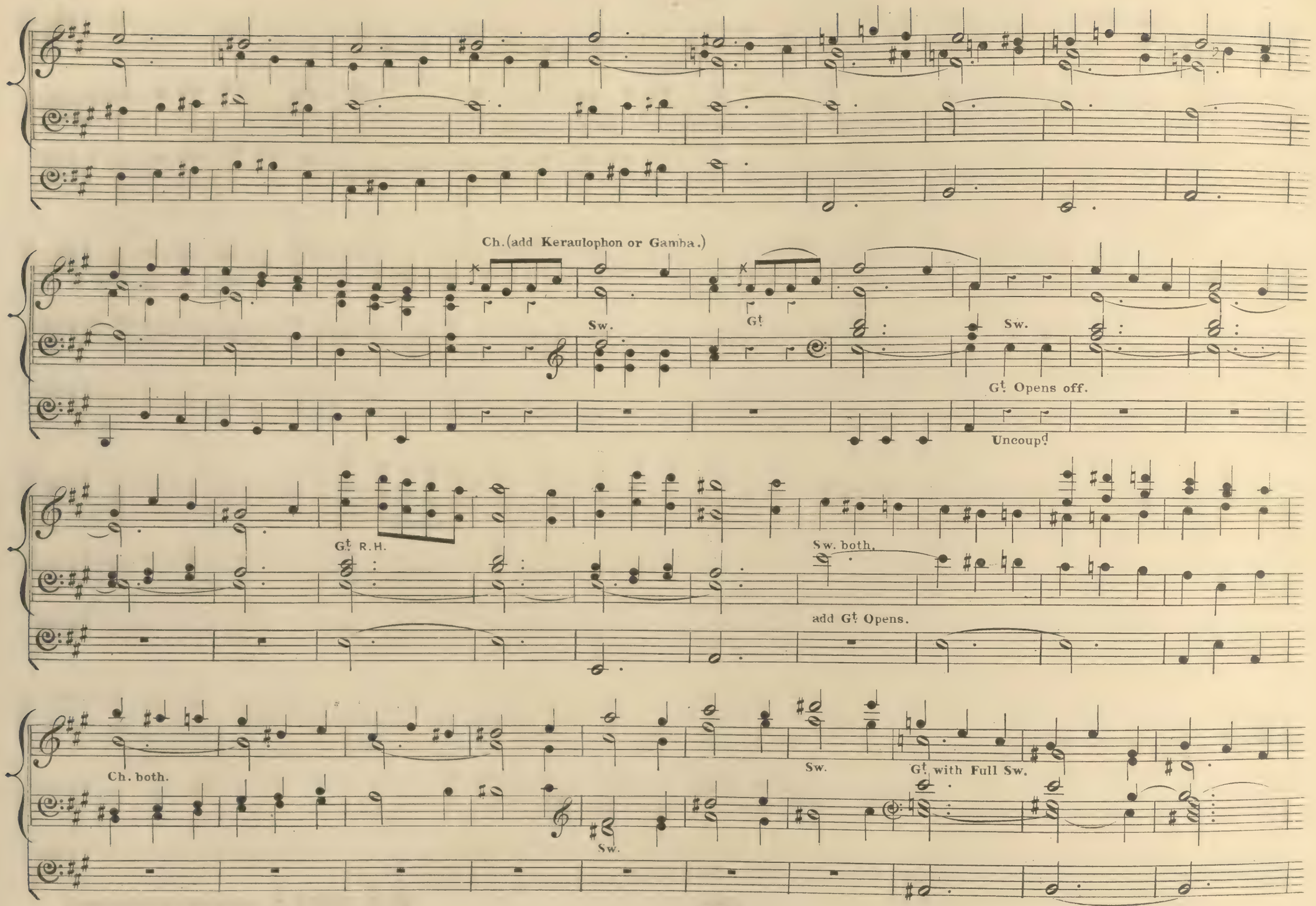

Ch. Stop Diap. only.
add Reeds.
Uncoup. & Reduce to Bourdon.
Sw. both.
Reduce Gt to Diap8
pp
add Prin.
add Hautboy.
add Full Sw.
Gt. both.
Sw. Diap8 only.
sf
sf
Stop Dia. only.

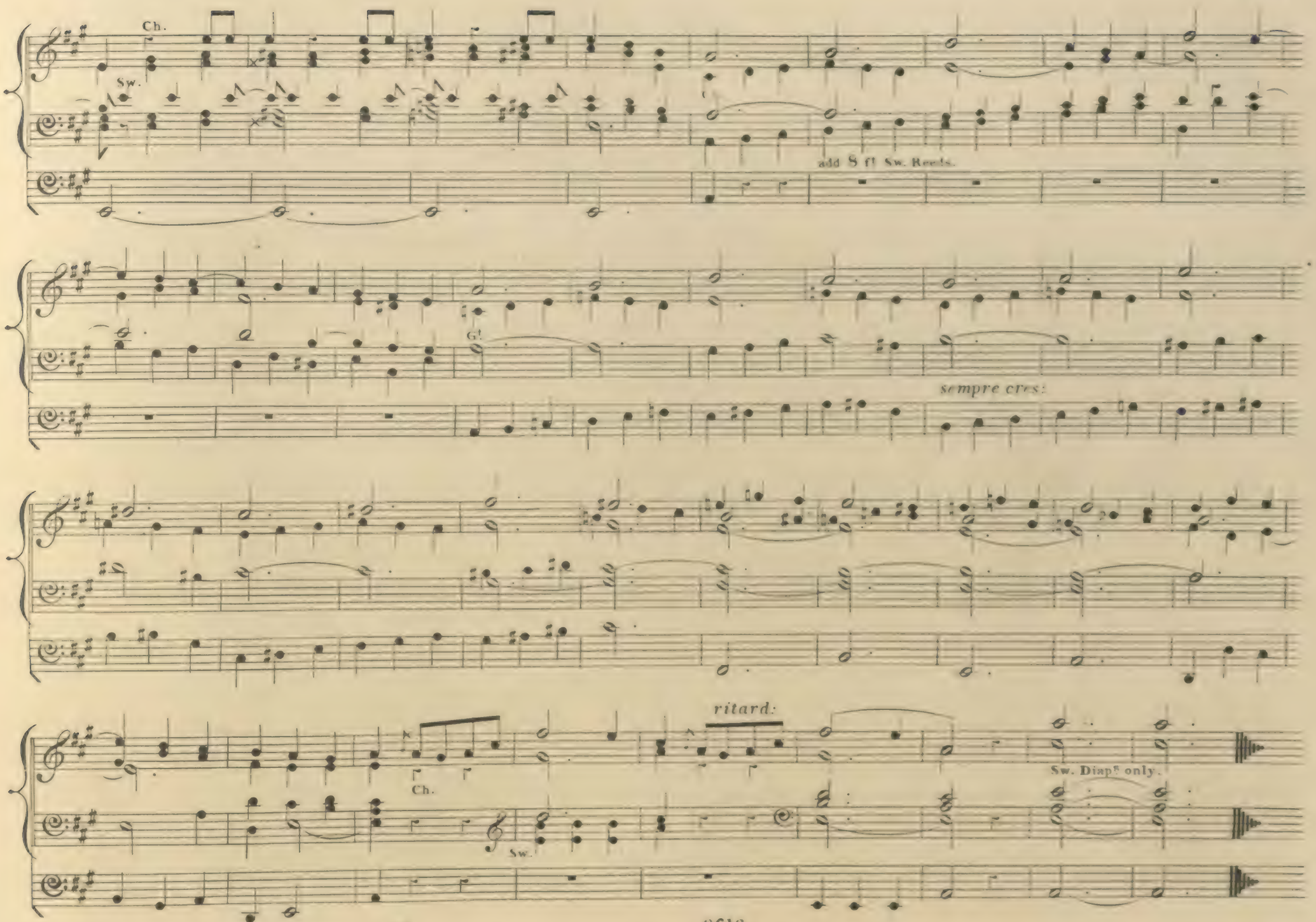
Movement from a Symphony.

J. W. KALLIWODA.




Gt.
Ch. both.
Sw. both.
Gt to 15th with Full Sw
Ch.
Sw
Sw. with one Reed.
Reduce Gt to Diap^{s}
Uncoup^{d}
Gt both.
Coup^{d}

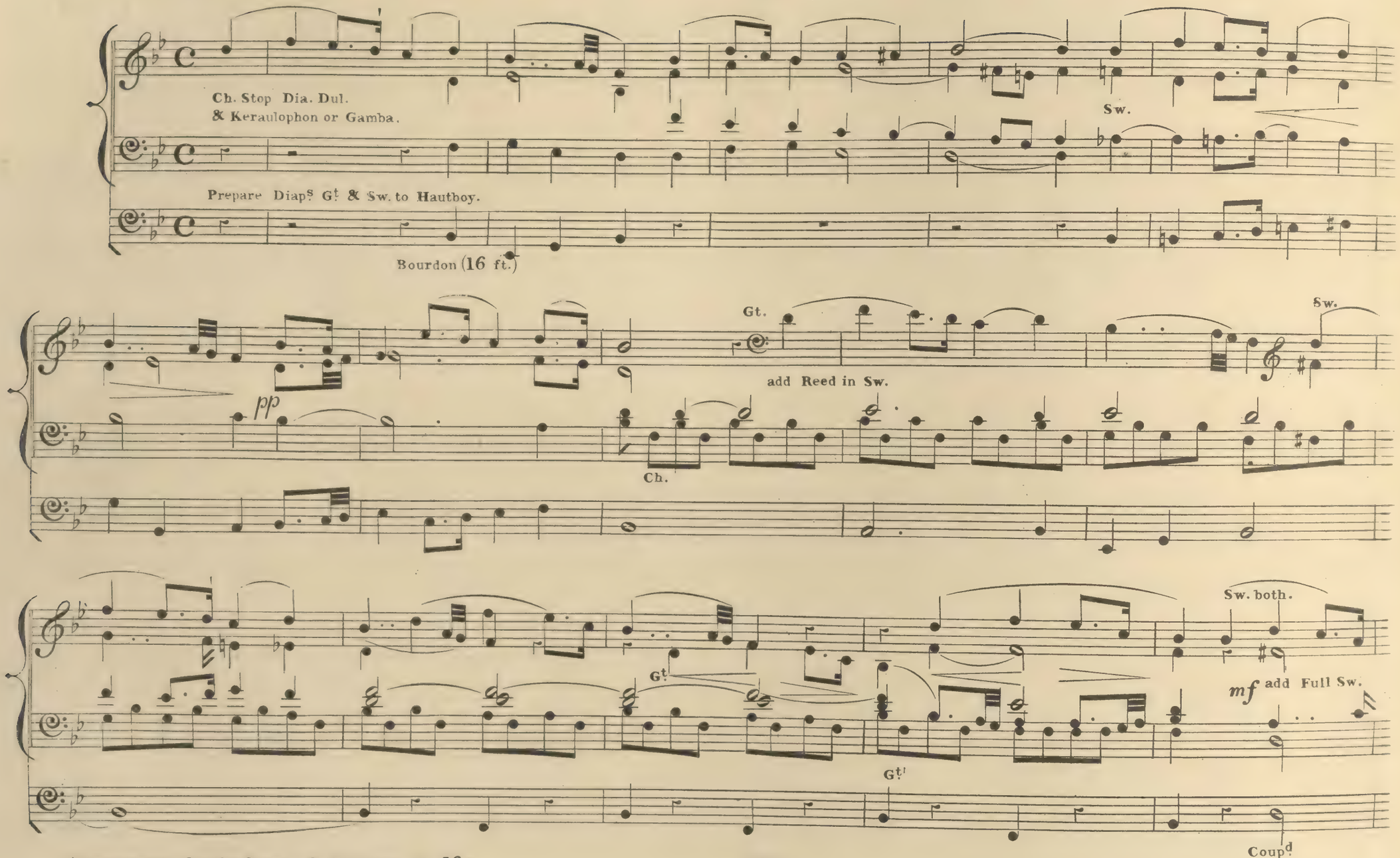

Ch. (add Keraulophon or Gamba.)
Sw.
Gt
Sw.
Gt Opens off.
Uncoupd
Gt R.H.
Sw. both.
add Gt Opens.
Ch. both.
Sw.
Sw.
Gt with Full Sw.

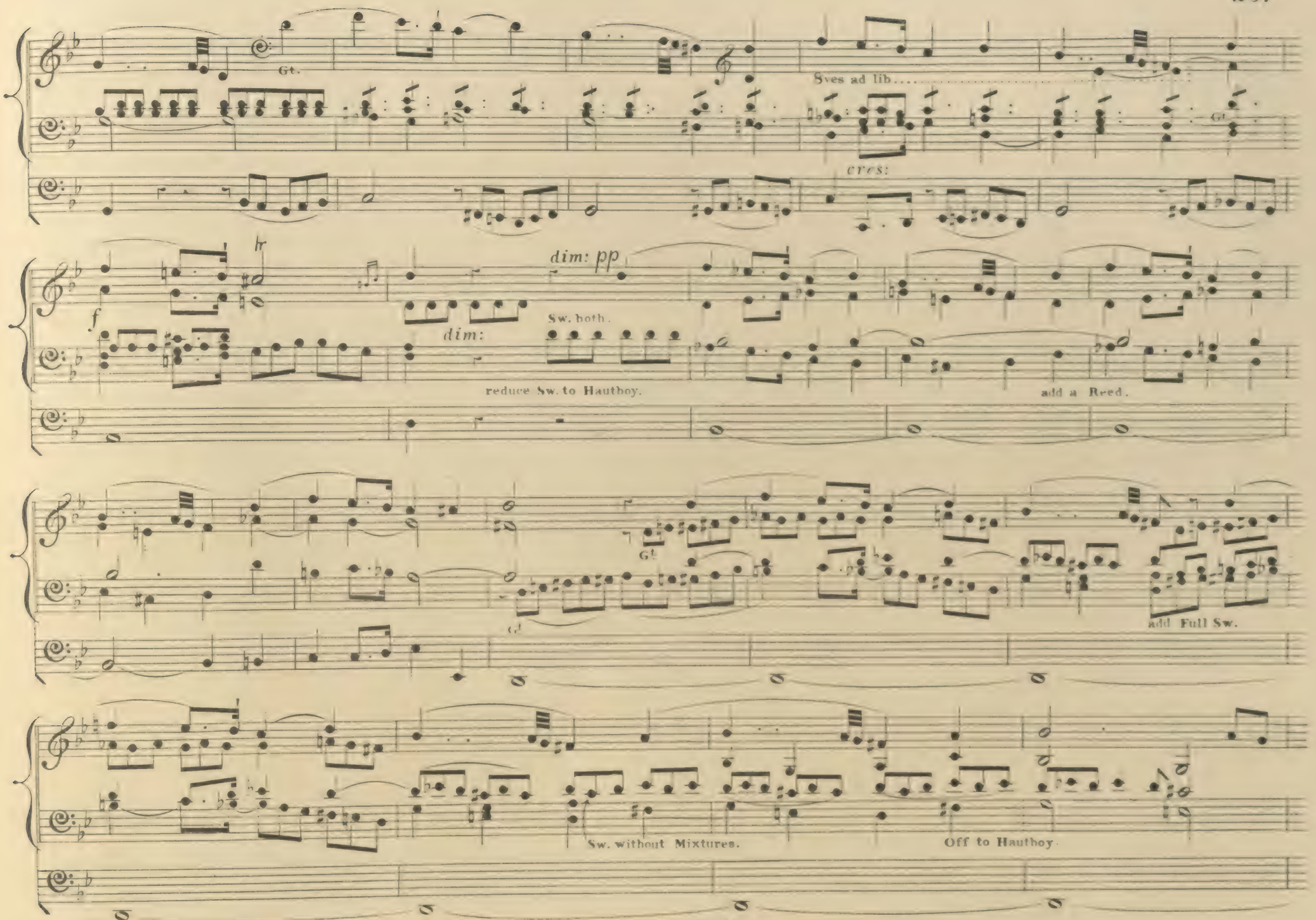

Ch.
Sw.
add 8 ft Sw. Reeds.
G!
sempre cres:
ritard:
Ch.
Sw.
Sw. Diap⁸ only.

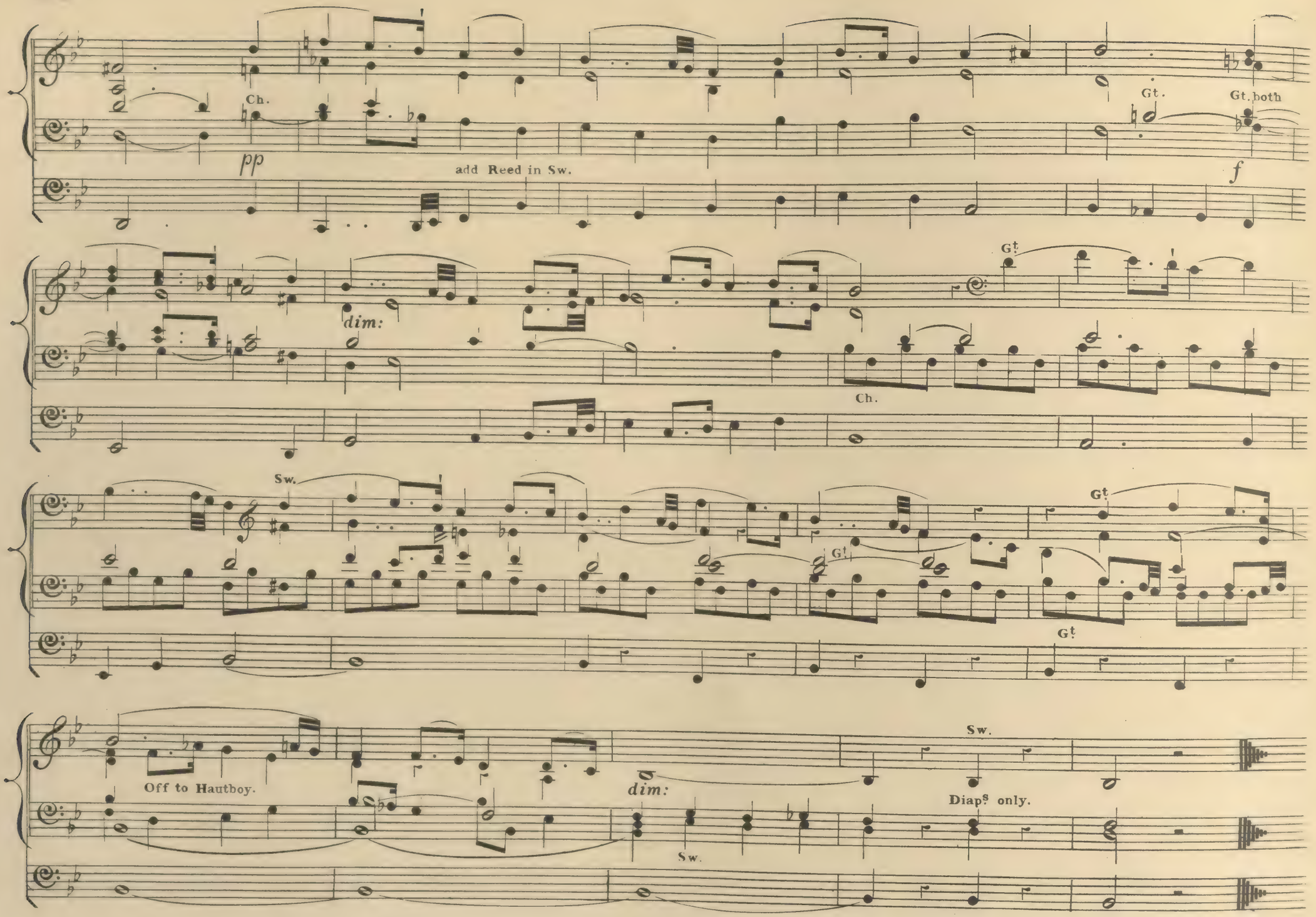
Larghetto.

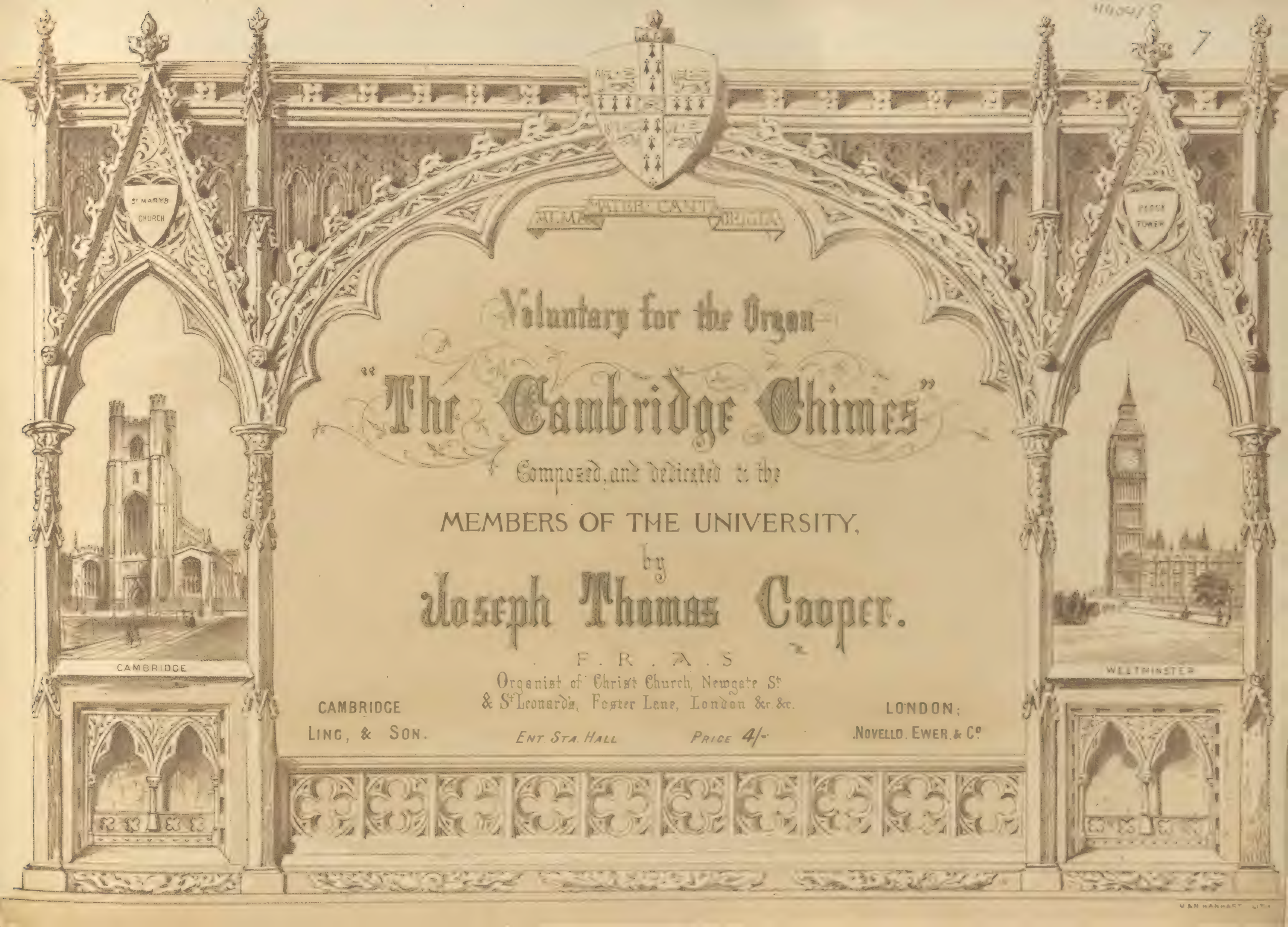
FROM THE 1st DOUBLE QUARTET.

L. SPOHR.




Gt.
Sves ad lib.
cres:
hr
f
dim: pp
Sw. both.
dim:
reduce Sw. to Hautboy.
add a Reed.
Gt
add Full Sw.
Sw. without Mixtures.
Off to Hautboy.


Ch.
pp
add Reed in Sw.
Gt.
Gt. both
f
dim:
Gt.
Ch.
Sw.
Gt.
Gt.
Gt.
Off to Hautboy.
dim:
Sw.
Sw.
Diap^{s} only.



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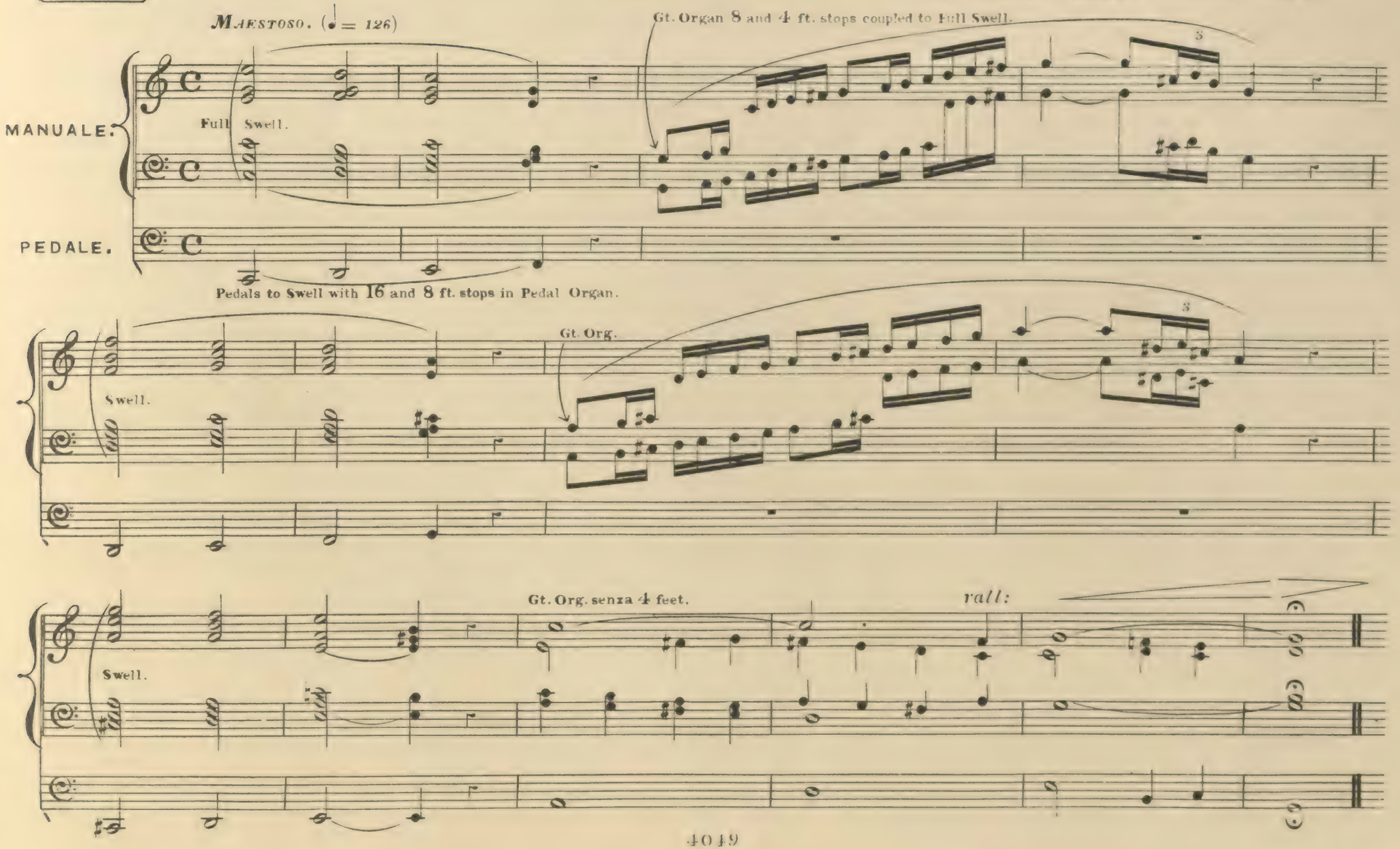
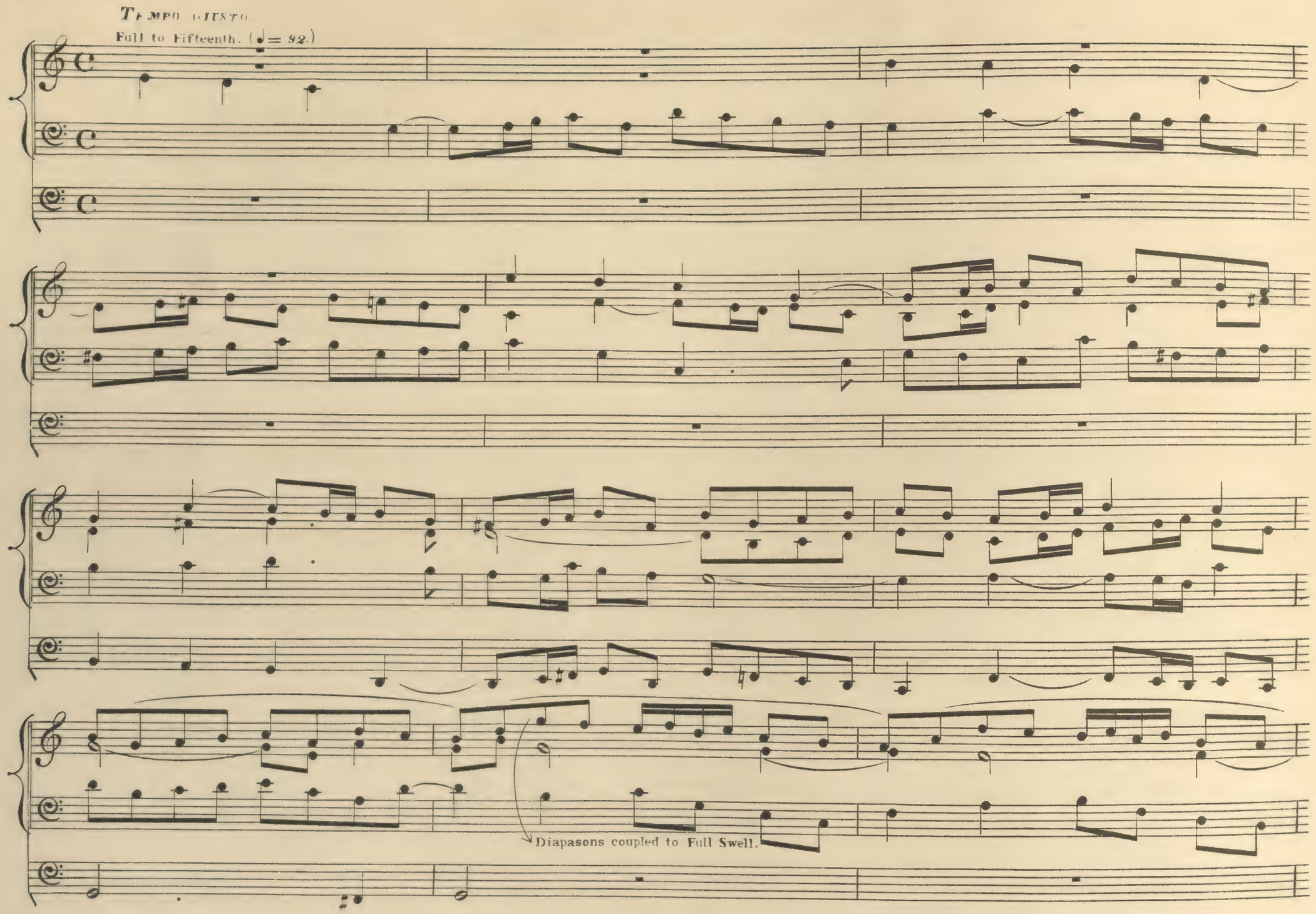
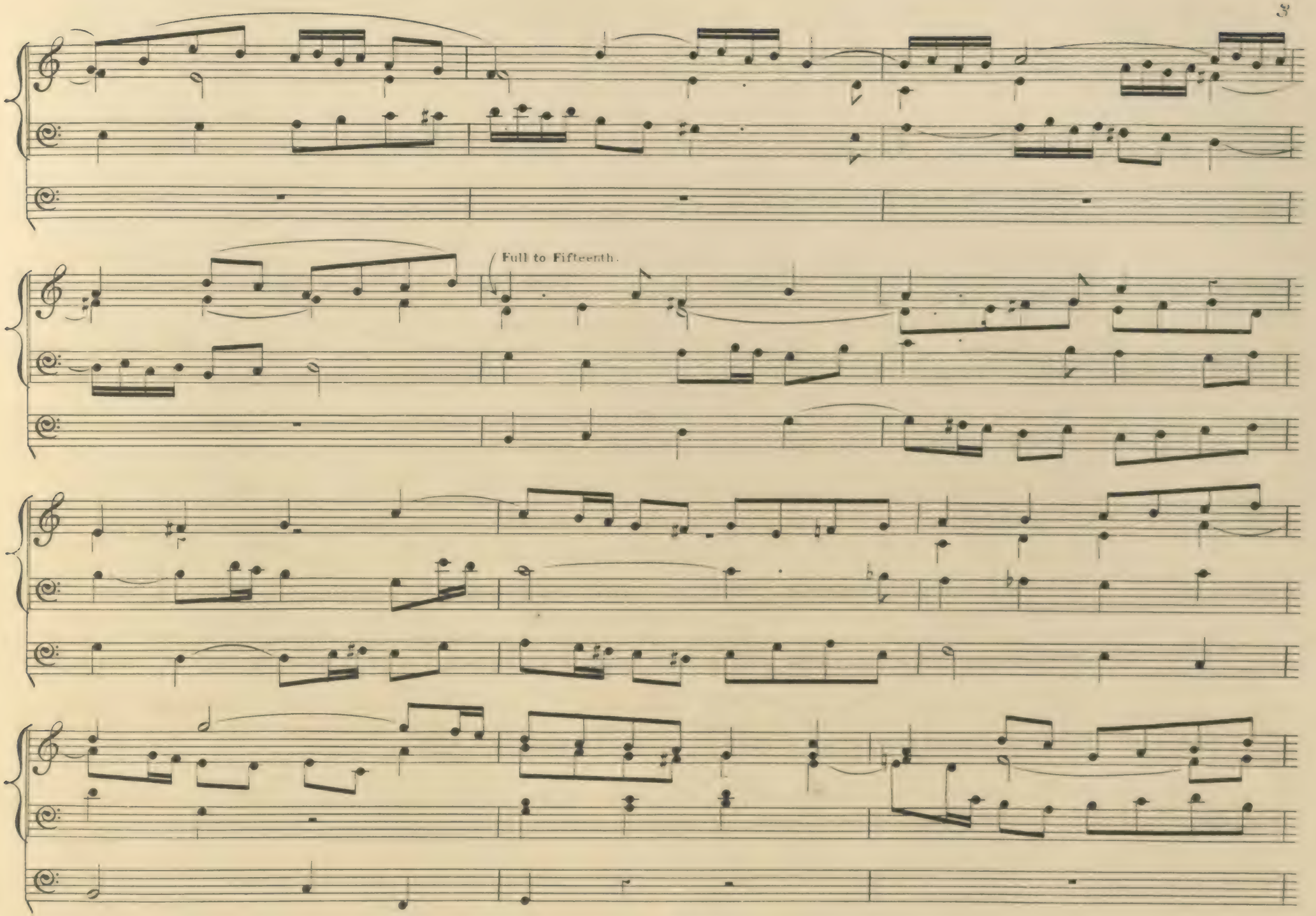



TEMPO GIUSTO.
Full to Fifteenth. (♩= 92.)
Diapasons coupled to Full Swell.


Full to Fifteenth.

Full Organ.

ral - - - len - - tun - - do.

If abbreviated,
a second voluntary
could commence here.

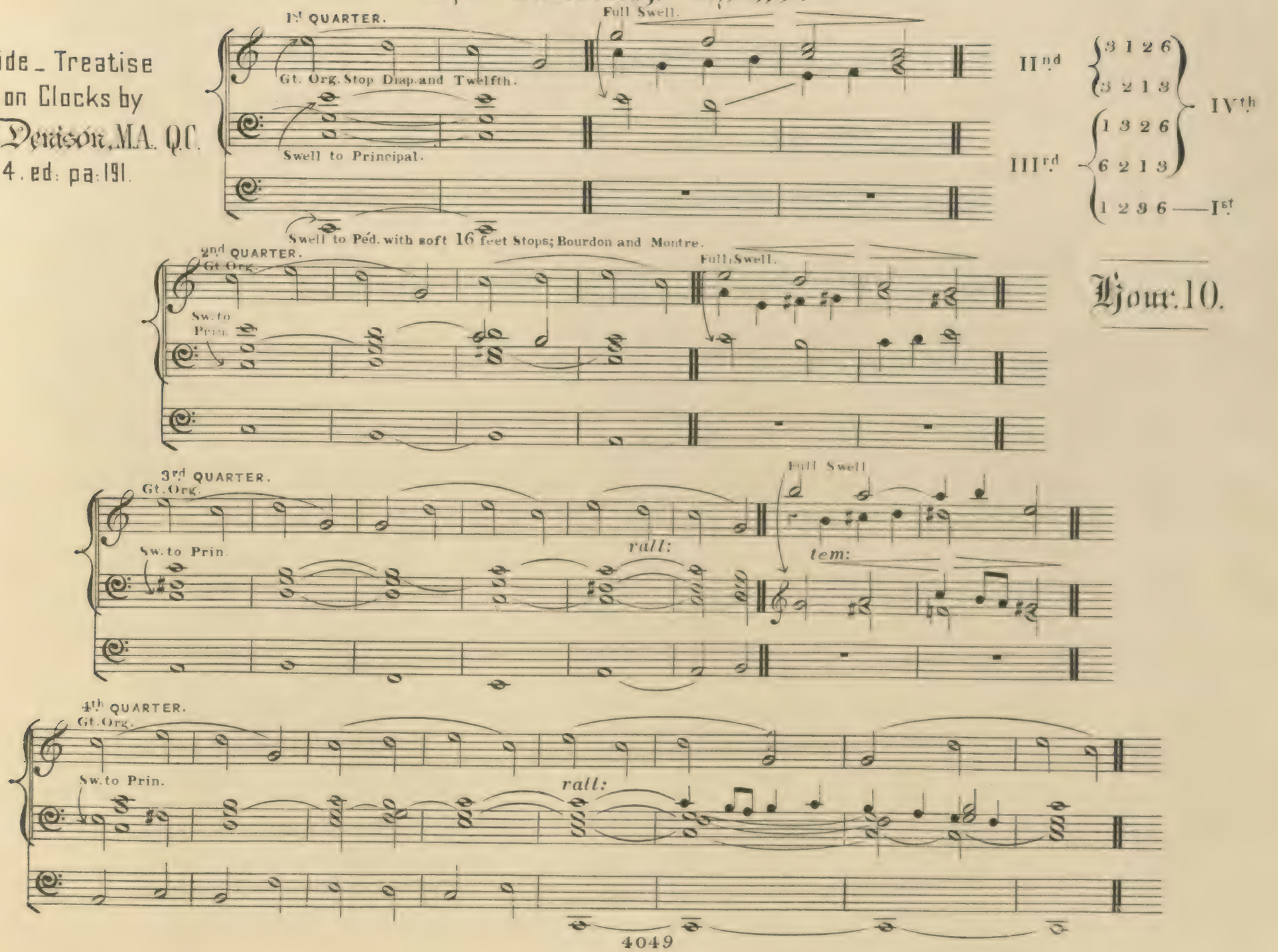
Full Swell.

Sw. to Principal.

*This Cadence abbreviates the Voluntary; and is to be omitted for the entire piece.

The "Cambridge Chimes."

Vide _ Treatise
on Clocks by
E.B Denison, M.A. Q.C.
4. ed: pa: 191.



The "Hour-bell."

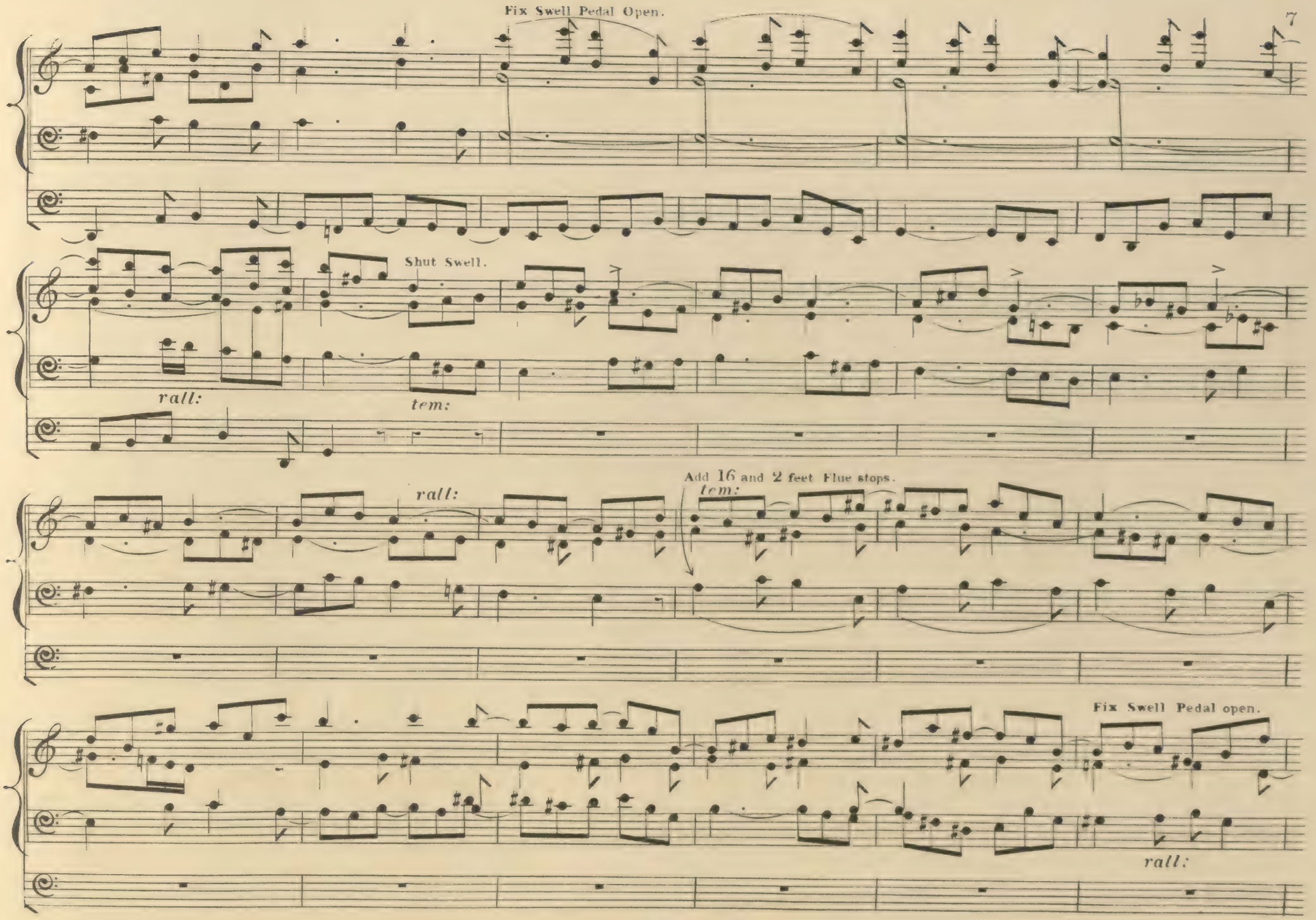
Swell add Oboe.

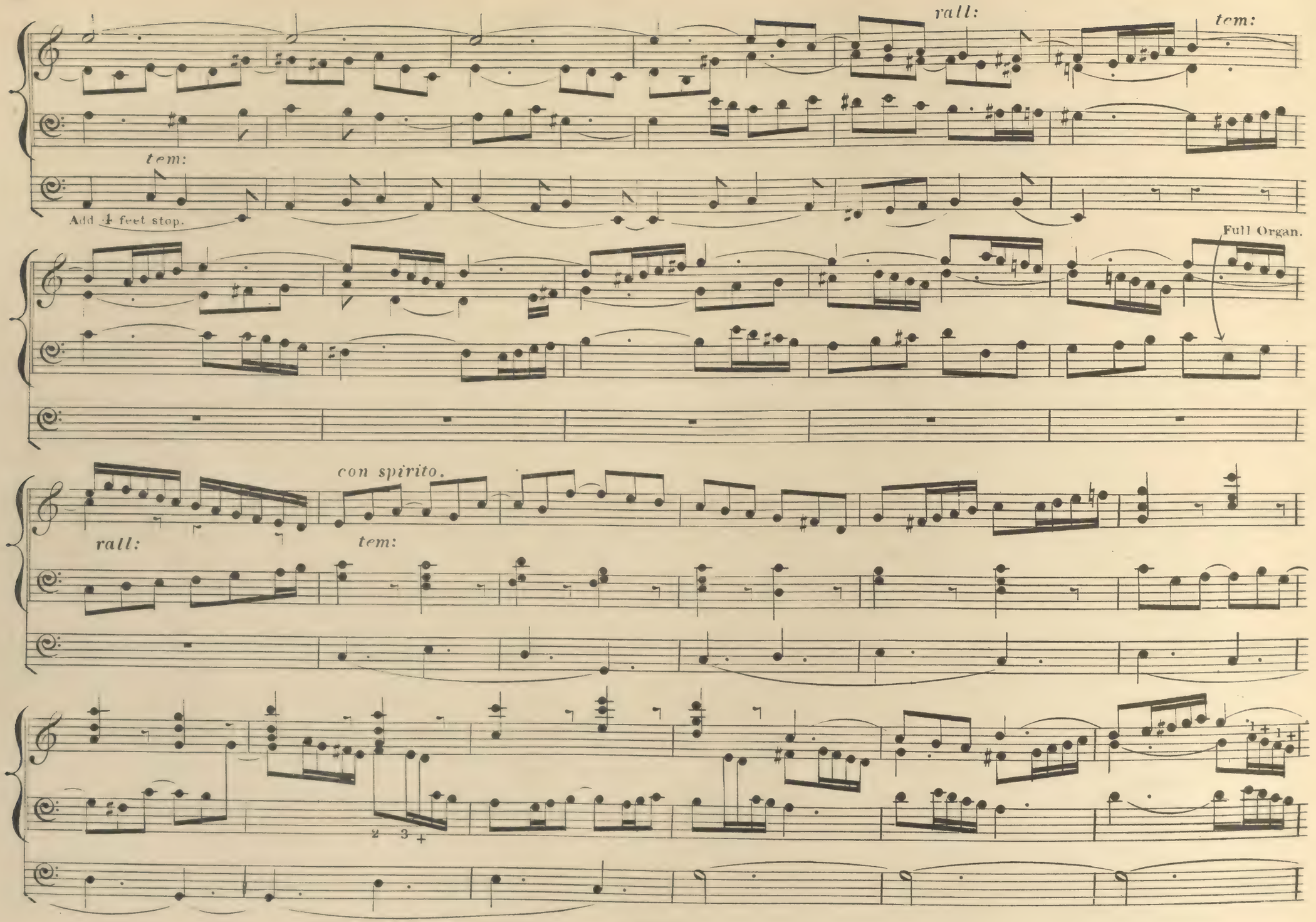
Gt. Org. Double, Open and Stop Diapasons, with Twelfth.

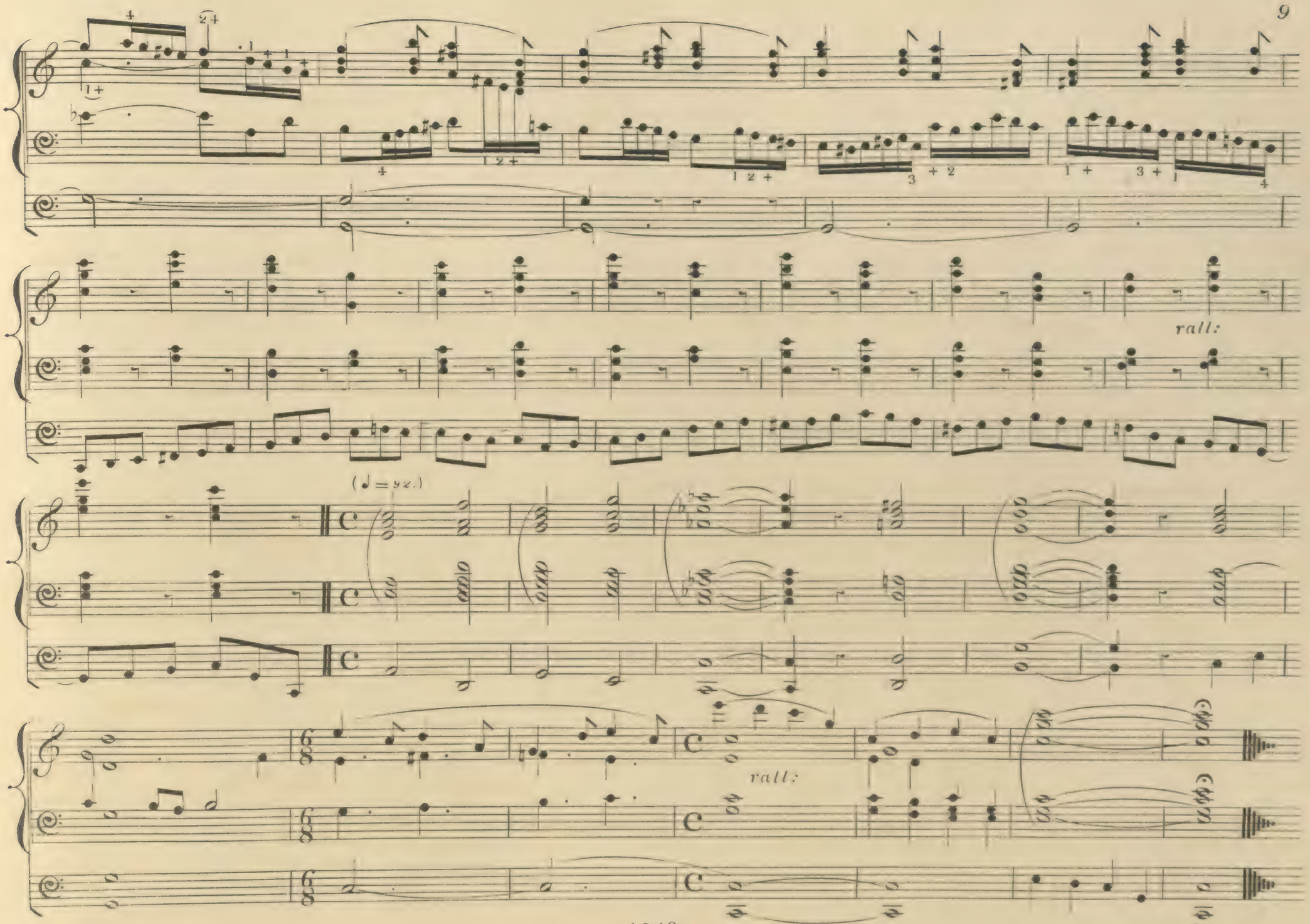
Adagio.
Full Swell.

FUGA. (ON 4th QUARTER.)
Tempo Ecclesia. (♩= 50.)

Gt. Org. 8 and 4 ft. stops coupled to Full Swell.


Fix Swell Pedal Open.
Shut Swell.
rall:
tem:
rall:
Add 16 and 2 feet Flue stops.
tem:
Fix Swell Pedal open.
rall:


rall:
tem:
tem:
Add 4 feet stop.
Full Organ.
con spirito.
rall:
tem:


rall:
(♩ = 92.)
rall:

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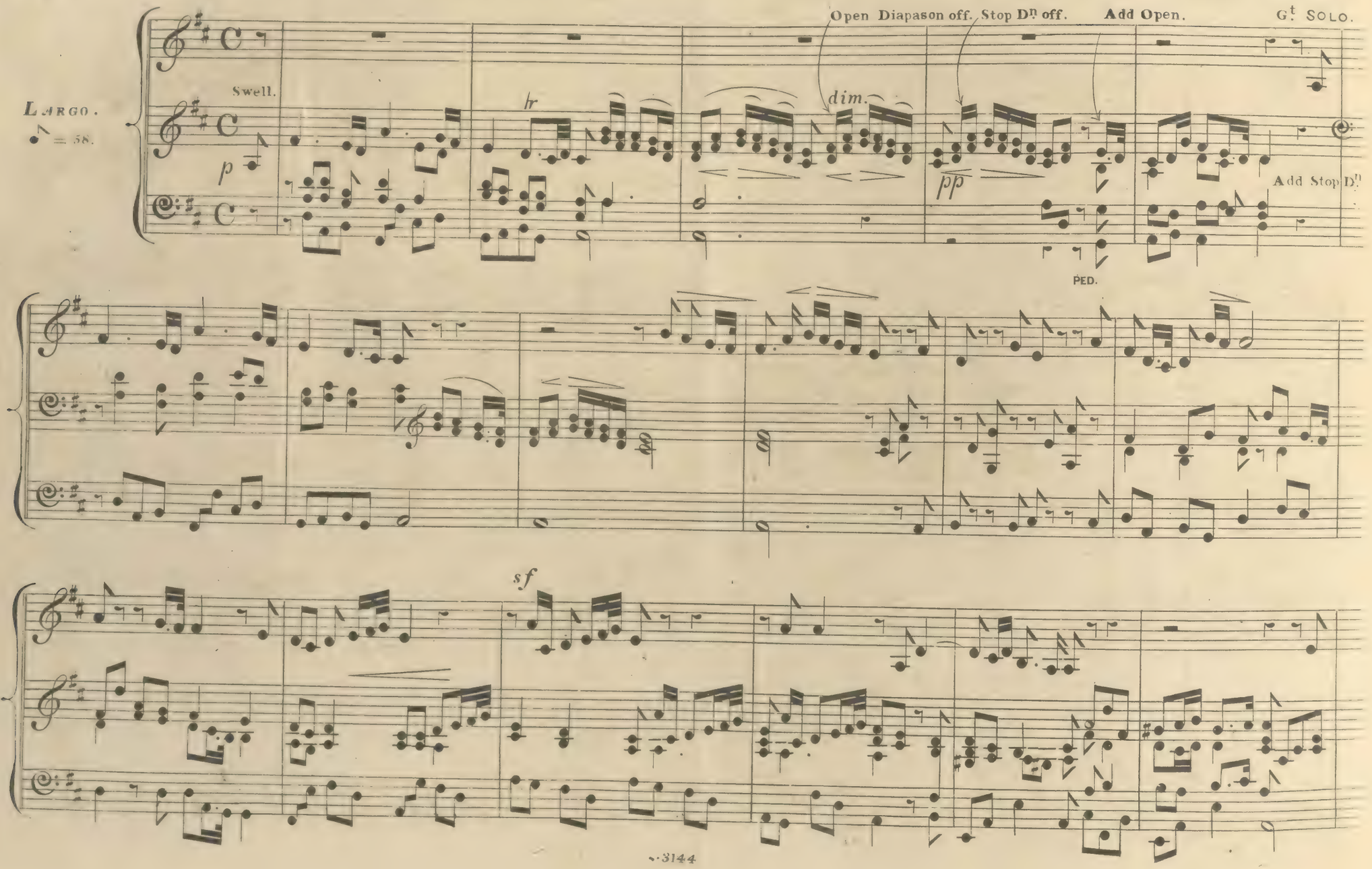
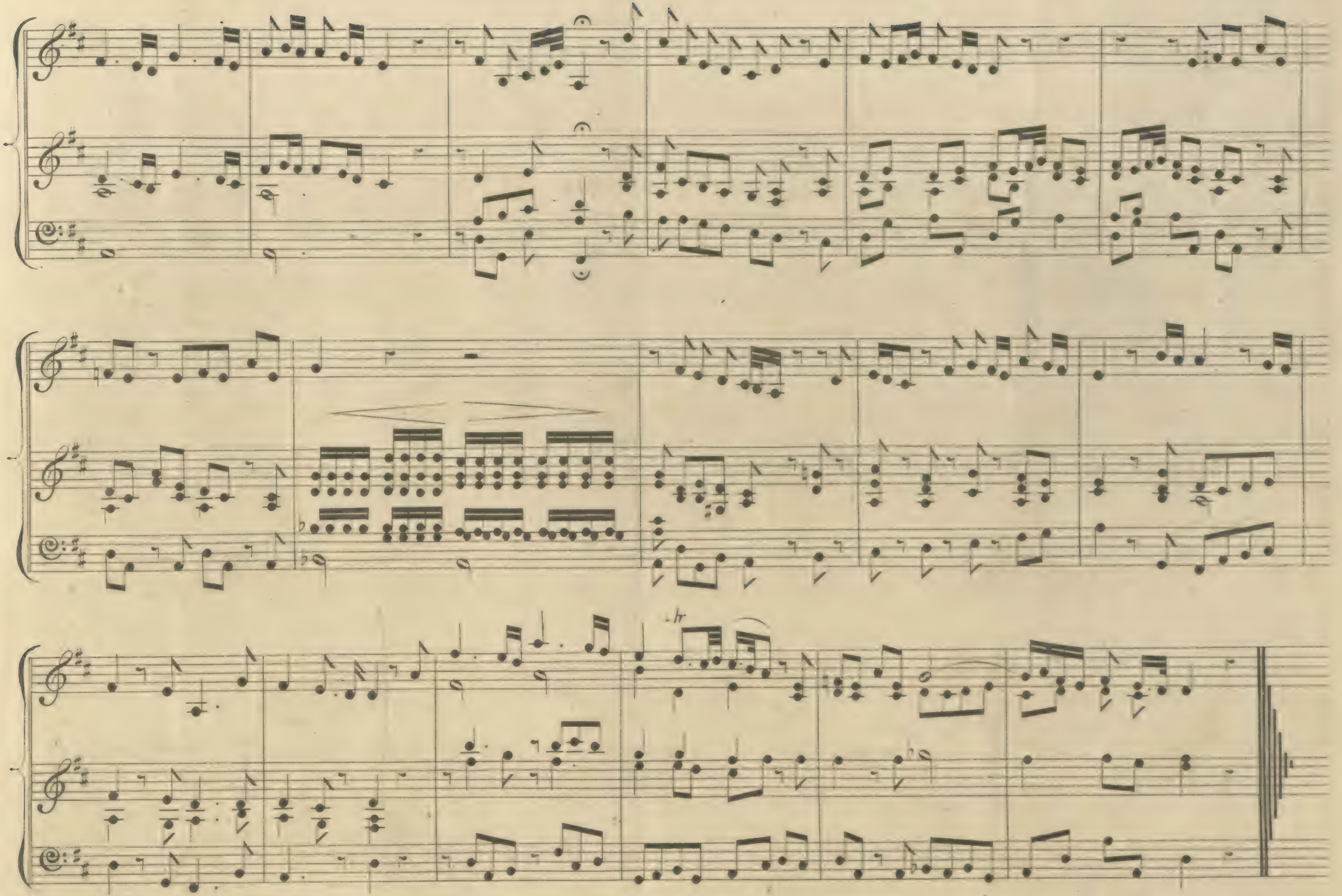
RETURN O GOD OF HOSTS

HANDEL. SAMSON.

SWELL. Open & Stop Diapasons & Dulciana.
GREAT. Stop Diapason. or Clarionet or Flute coupled to Swell.
PEDALS. Uncoupled.

COMPOSED 1741.





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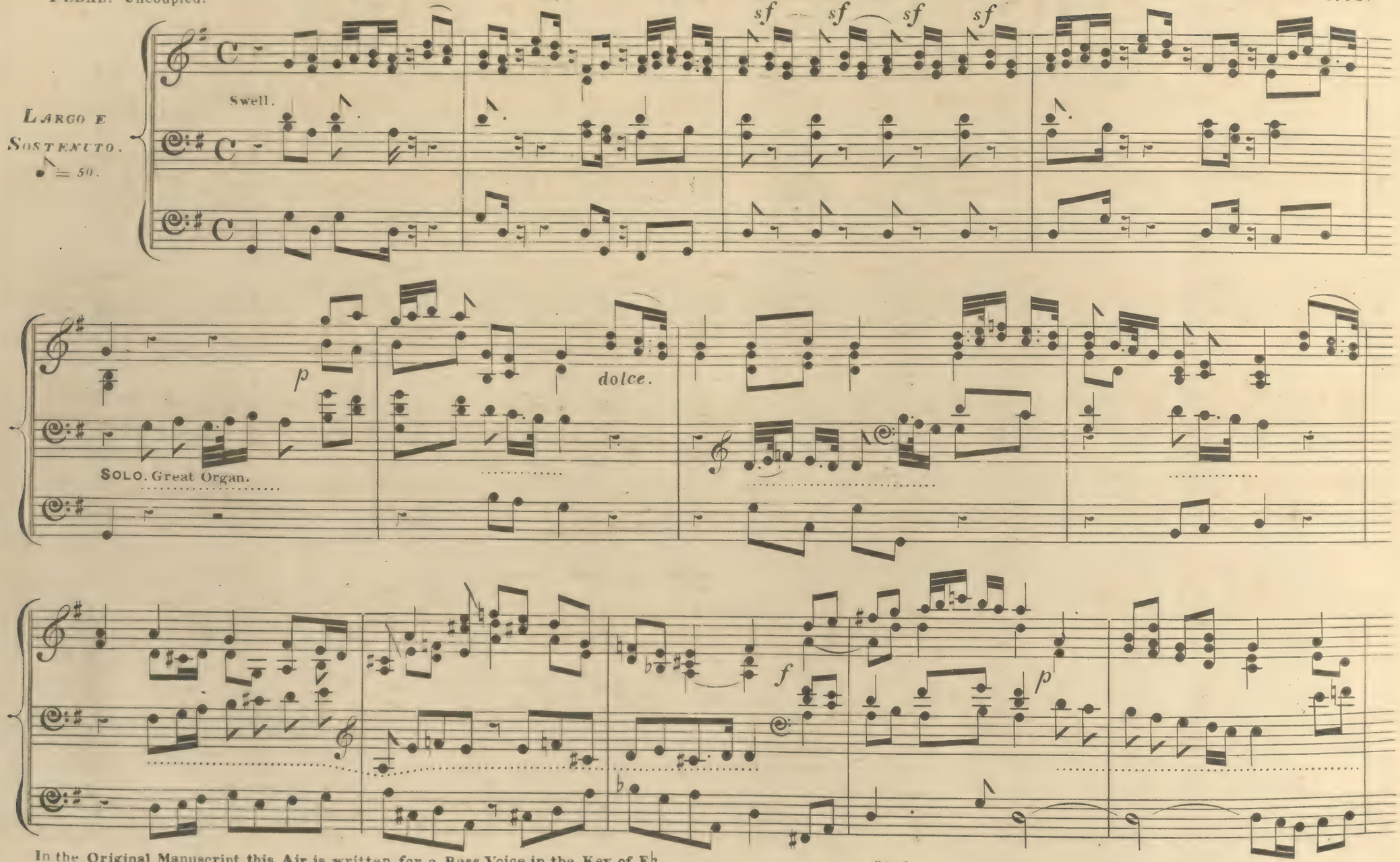
PIOUS ORGIES

SWELL. Open Stopped Diapasons and Soft Oboe or Principal.
GREAT. Open Diapason coupled to Swell.
PEDAL. Uncoupled.

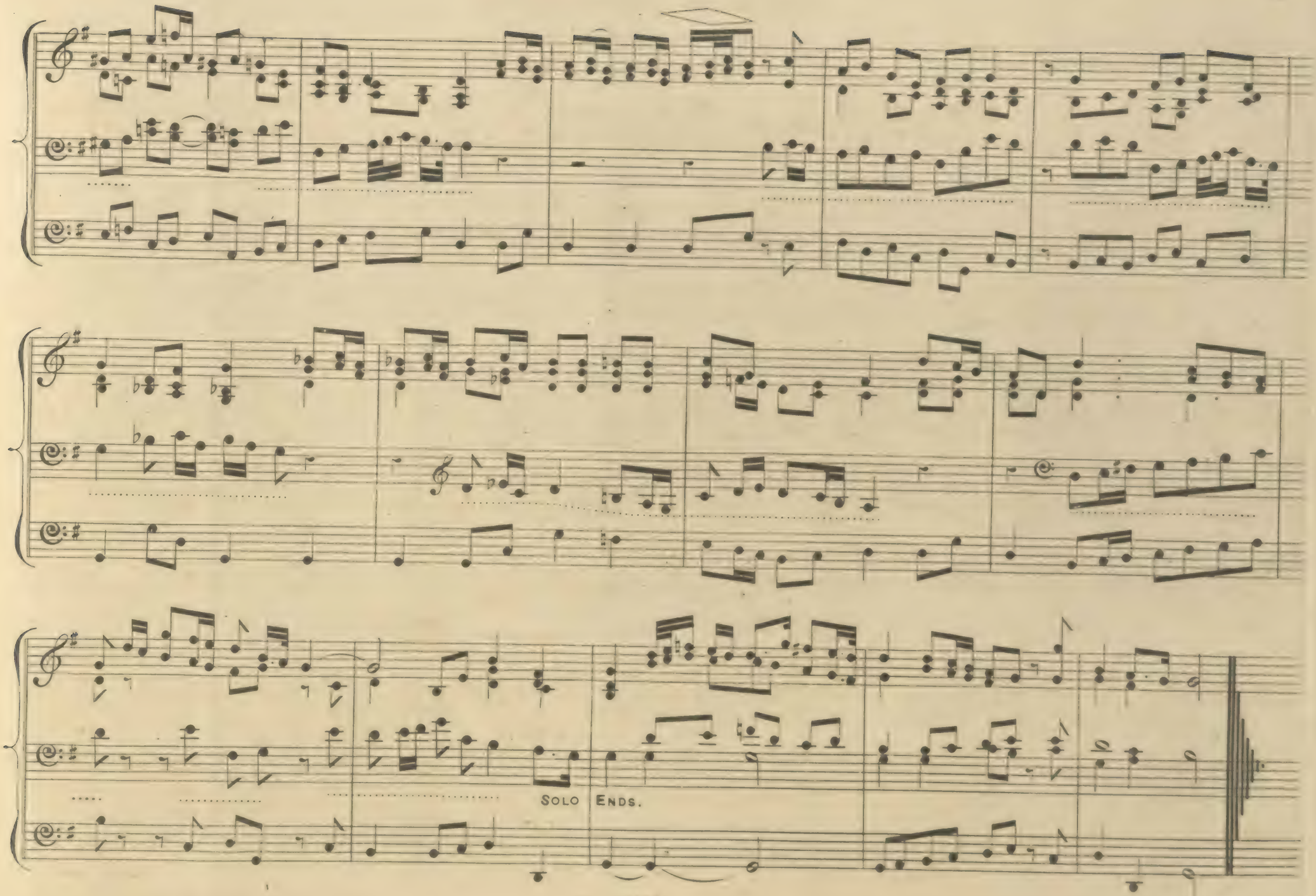
HANDEL. JUDAS MACCABÆUS.

COMPOSED A. D. 1746.



In the Original Manuscript this Air is written for a Bass Voice in the Key of E♭.

The Solo part is underlined thus .....


SOLO ENDS.

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Published Monthly

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September 1879.

11404 x11
rcmg 1165 7

To my friend G. H. Porter.

Organist of South Parish Church.

Adagio.

Arthur Page F. C. O.

Nottingham.

Sw. Diap. (or with Hautboy.)
Gt. Op. Diap., uncoupled.
Ch. Gamba.

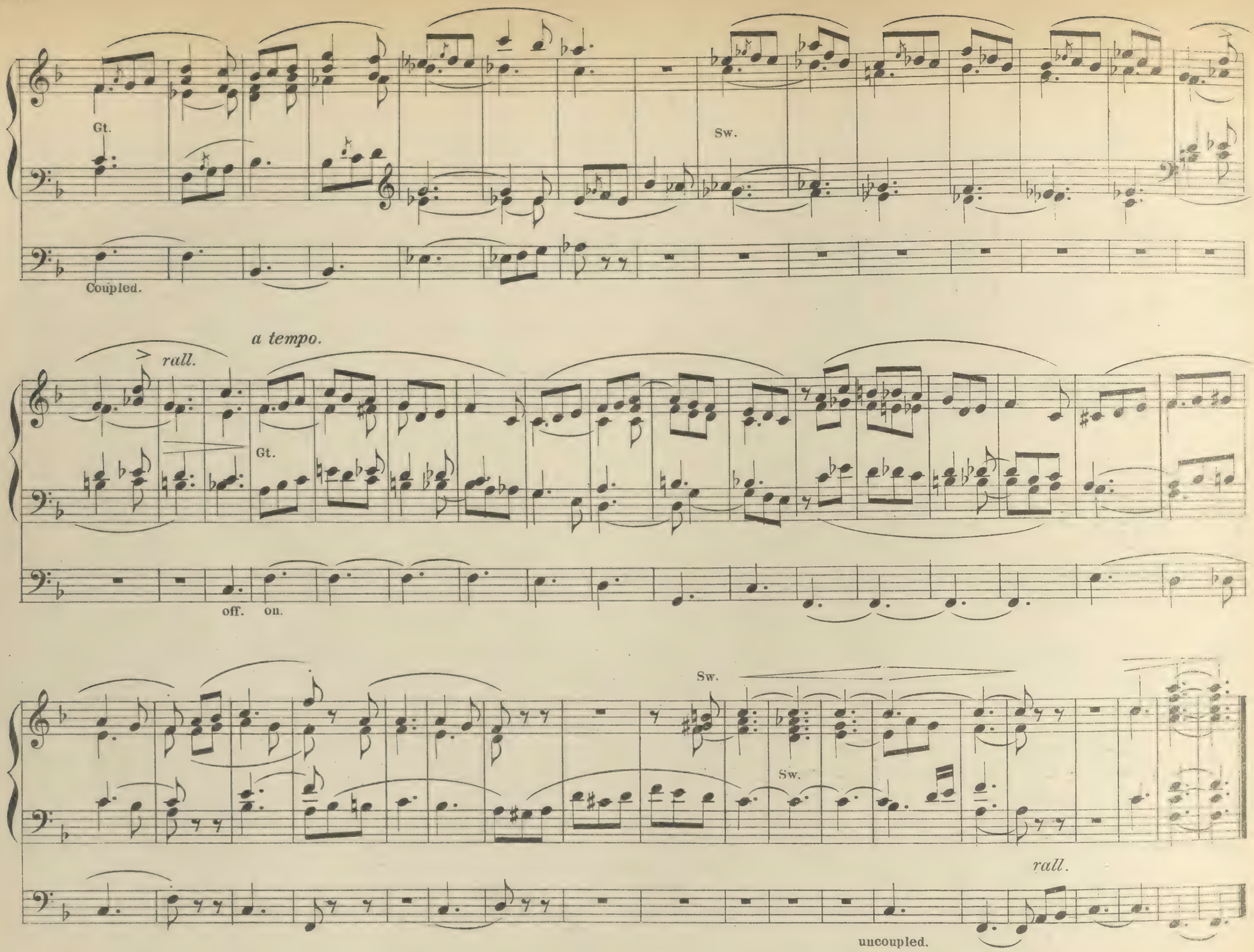
♪ = 84.

Ped. Soft 16 ft.
Coupled to Gt.

Ch.

Sw.

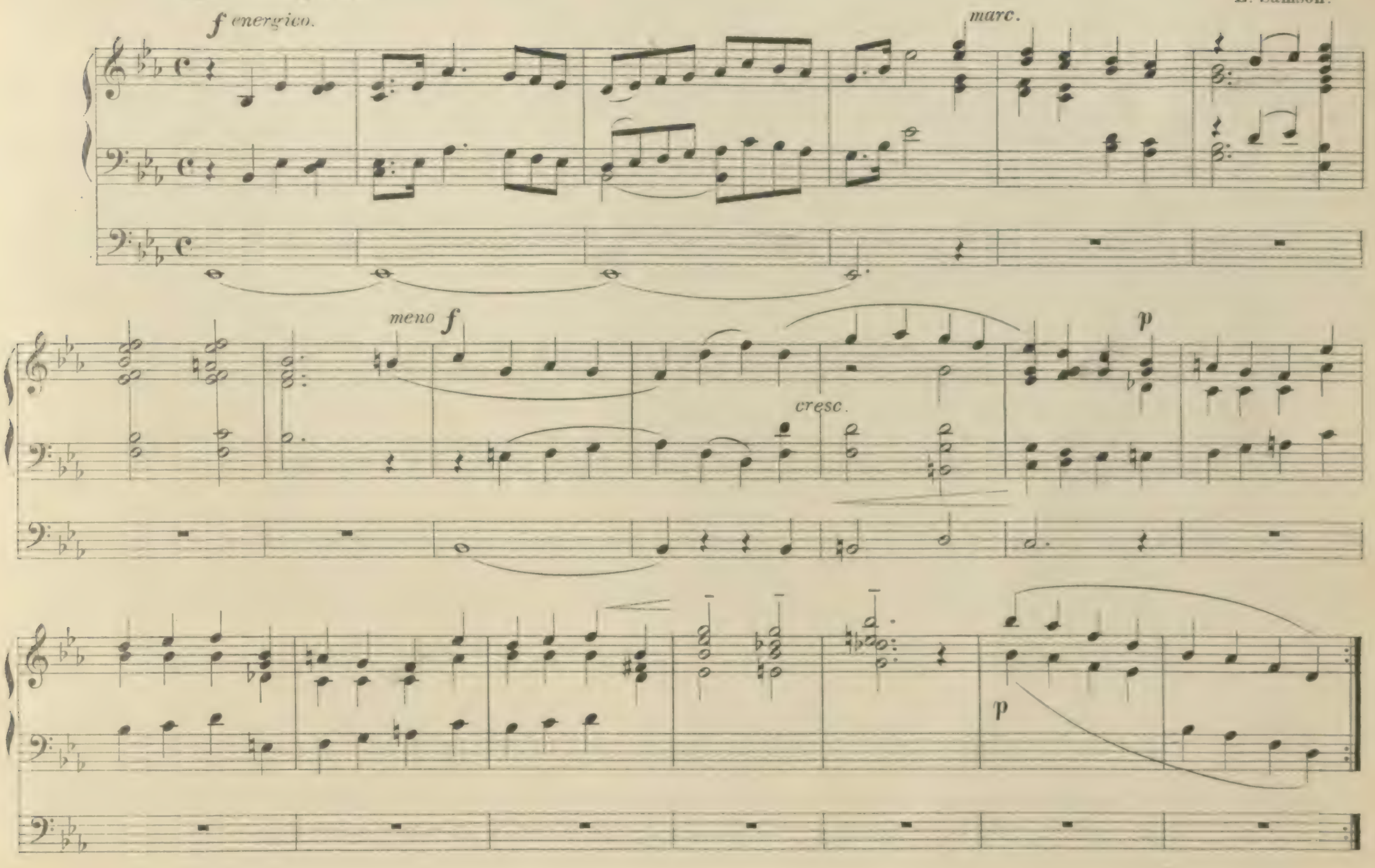
Uncoupled.

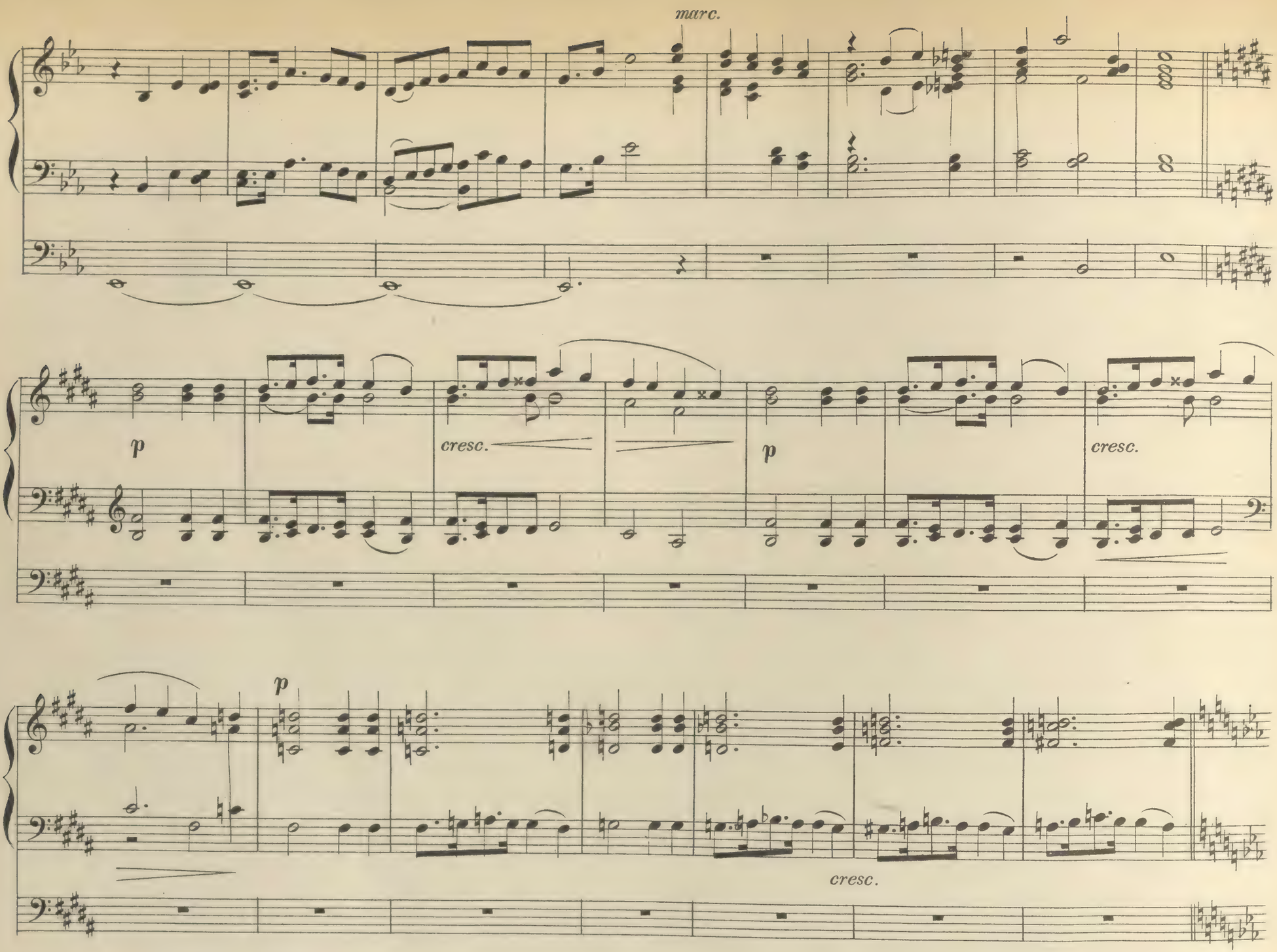

Gt.
Sw.
Coupled.
a tempo.
rall.
Gt.
off.
on.
Sw.
Sw.
rall.
uncoupled.

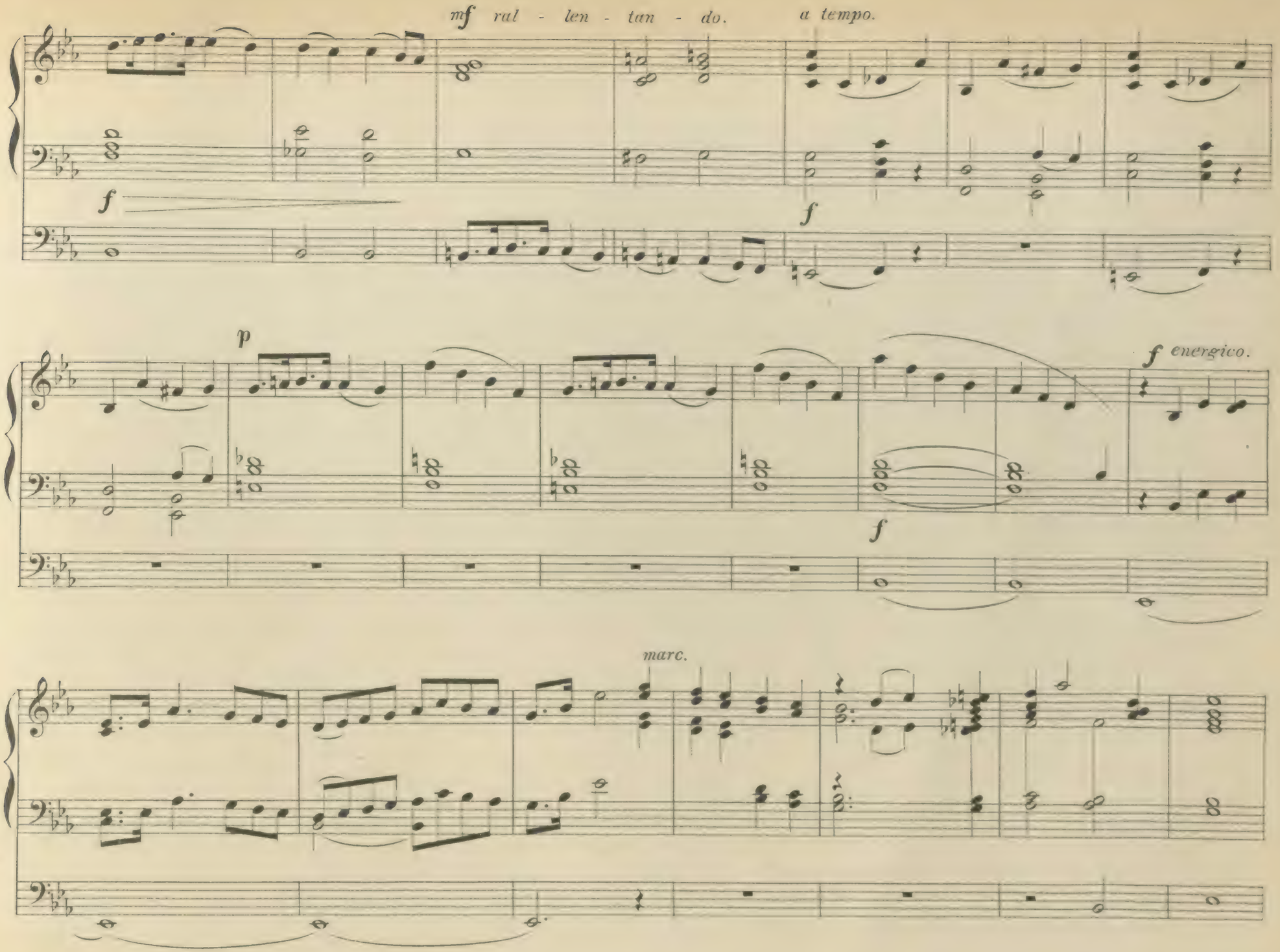
Hallelujah.

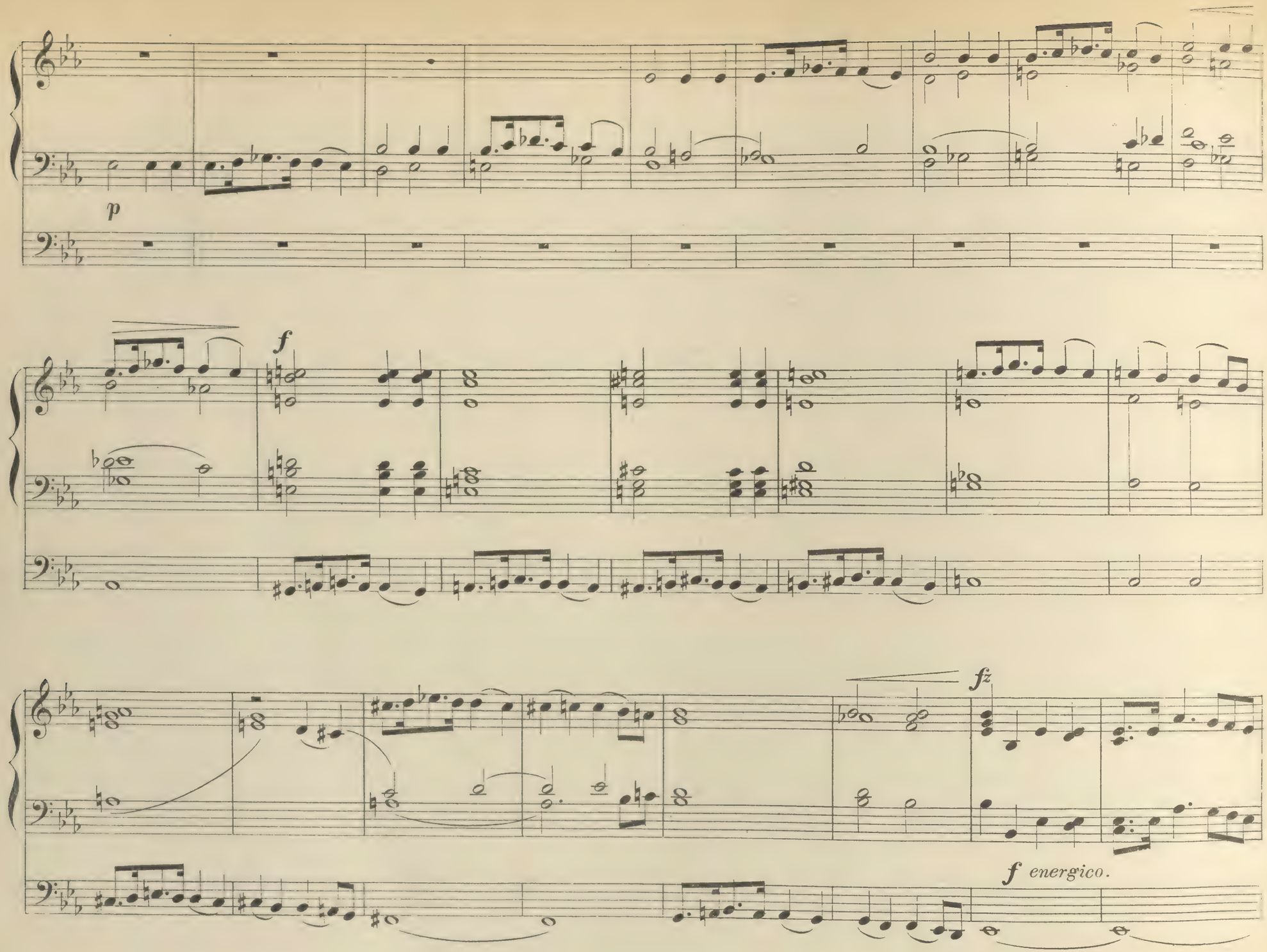
Allegro con spirito.

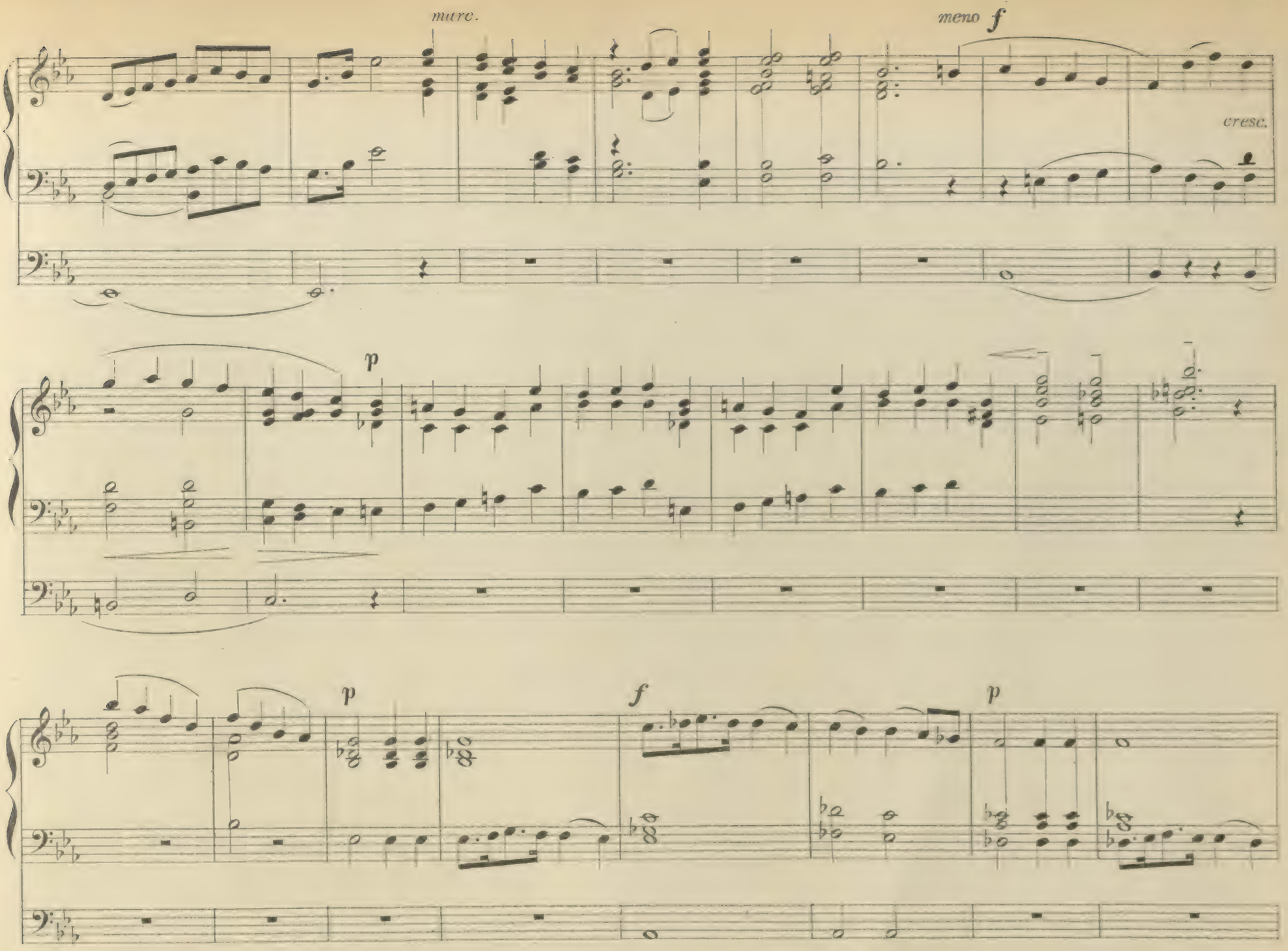
L. Samson.




marc.
p
cresc.
p
cresc.
p
cresc.


mf ral - len - tan - do.
a tempo.
f
f
p
f energico.
f
marc.


p
f
fz
f energico.


mare.
meno f
cresc.
p
p
f
p

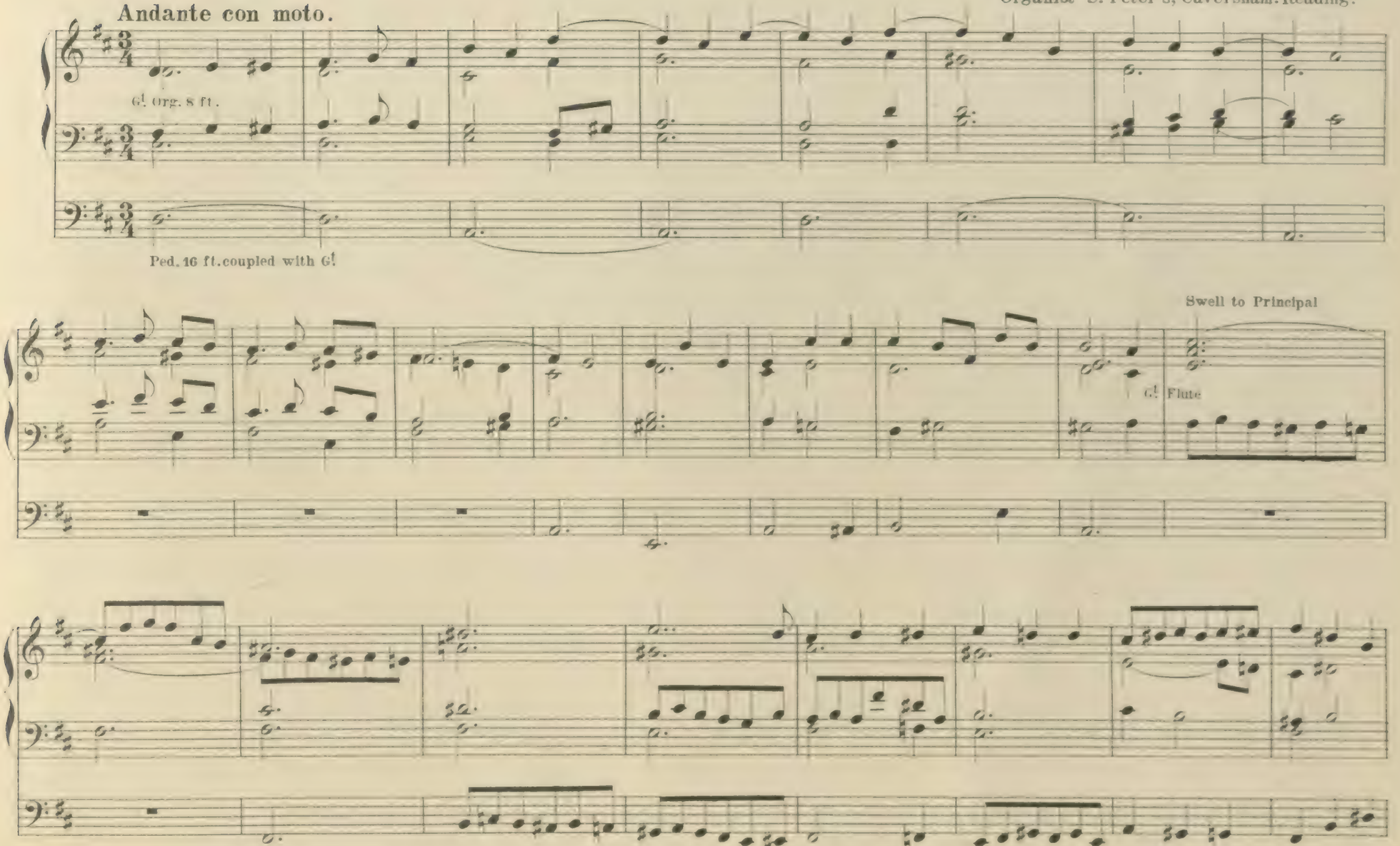
poco cresc.

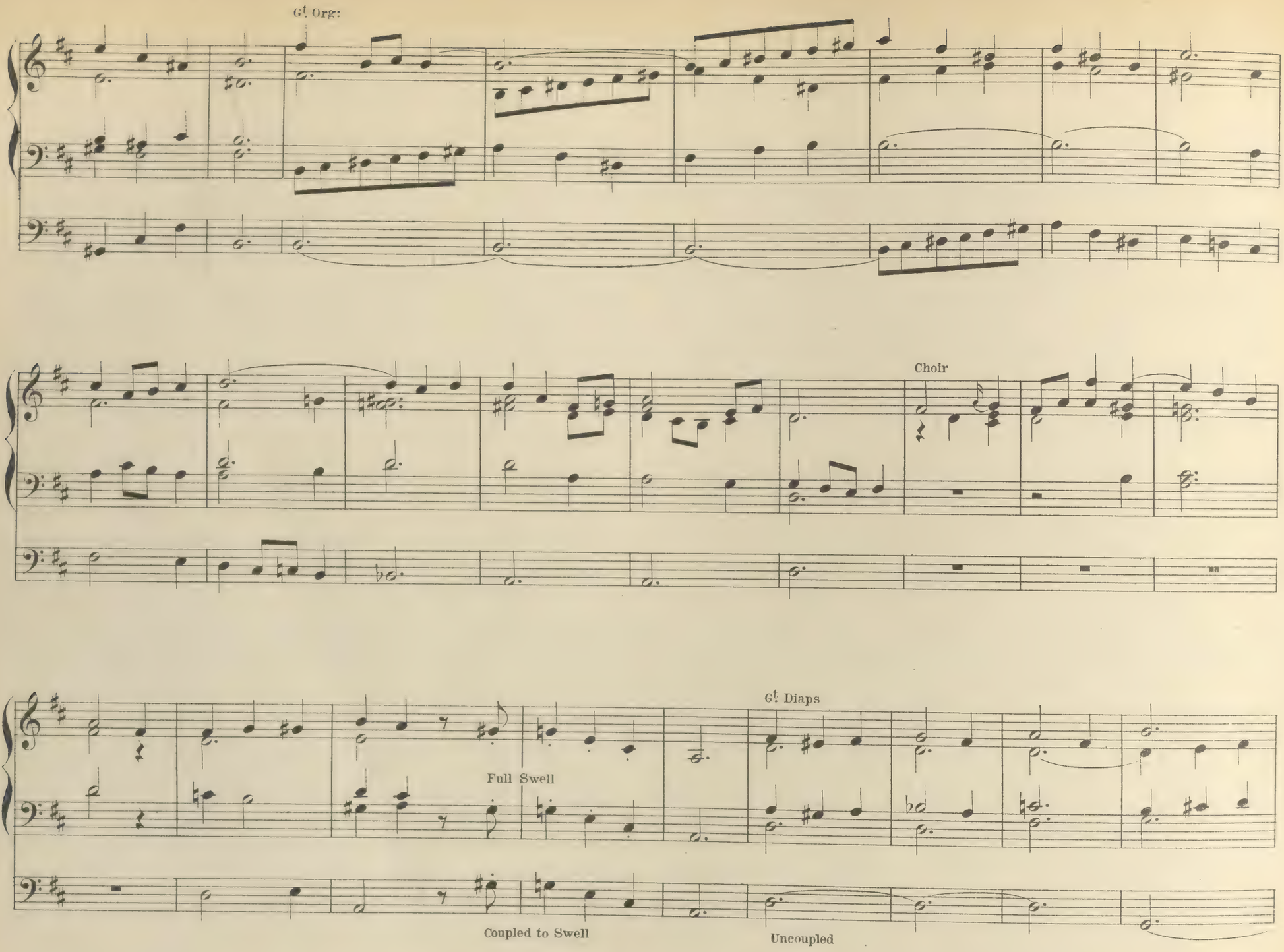
f

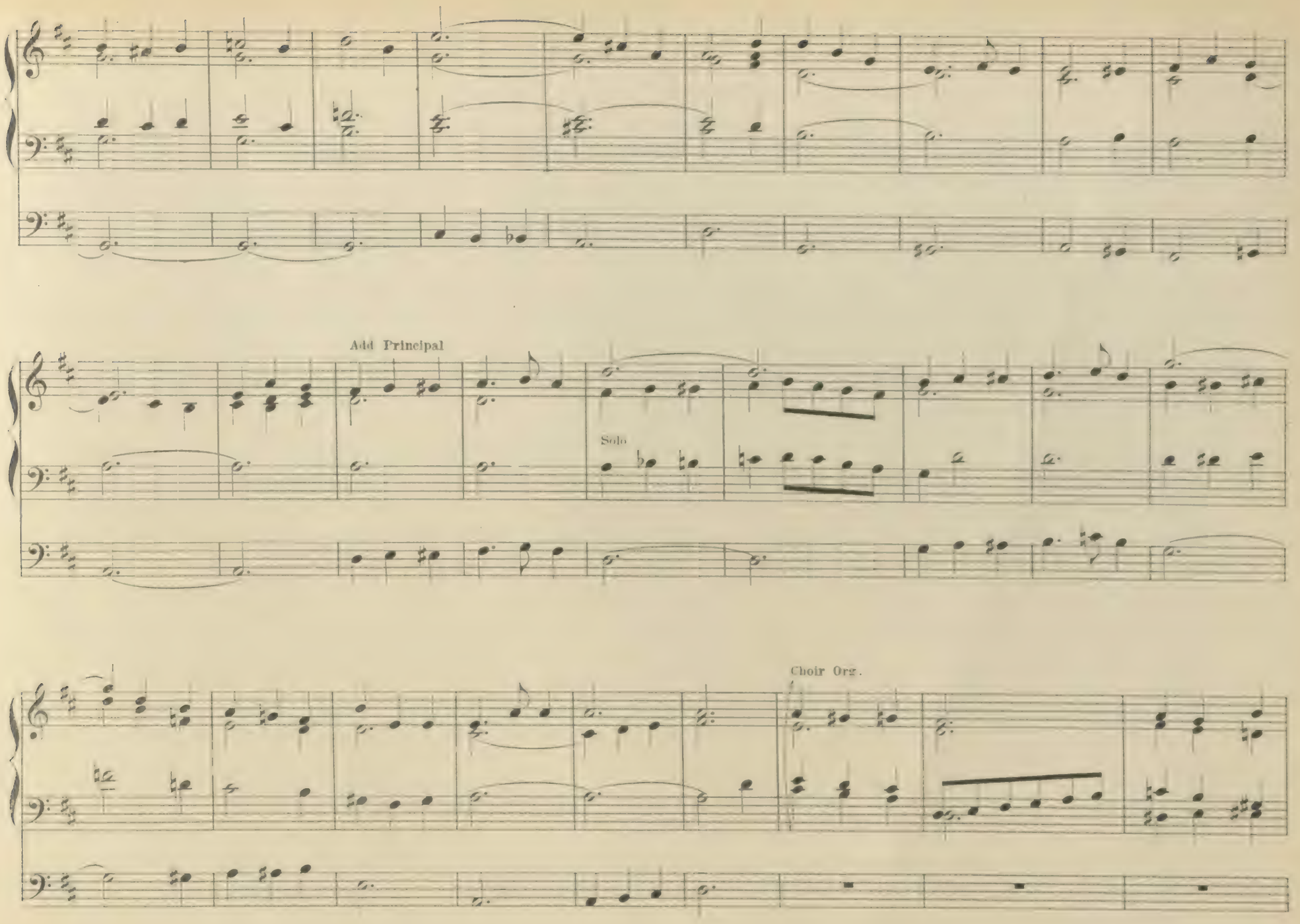
f al Fine.

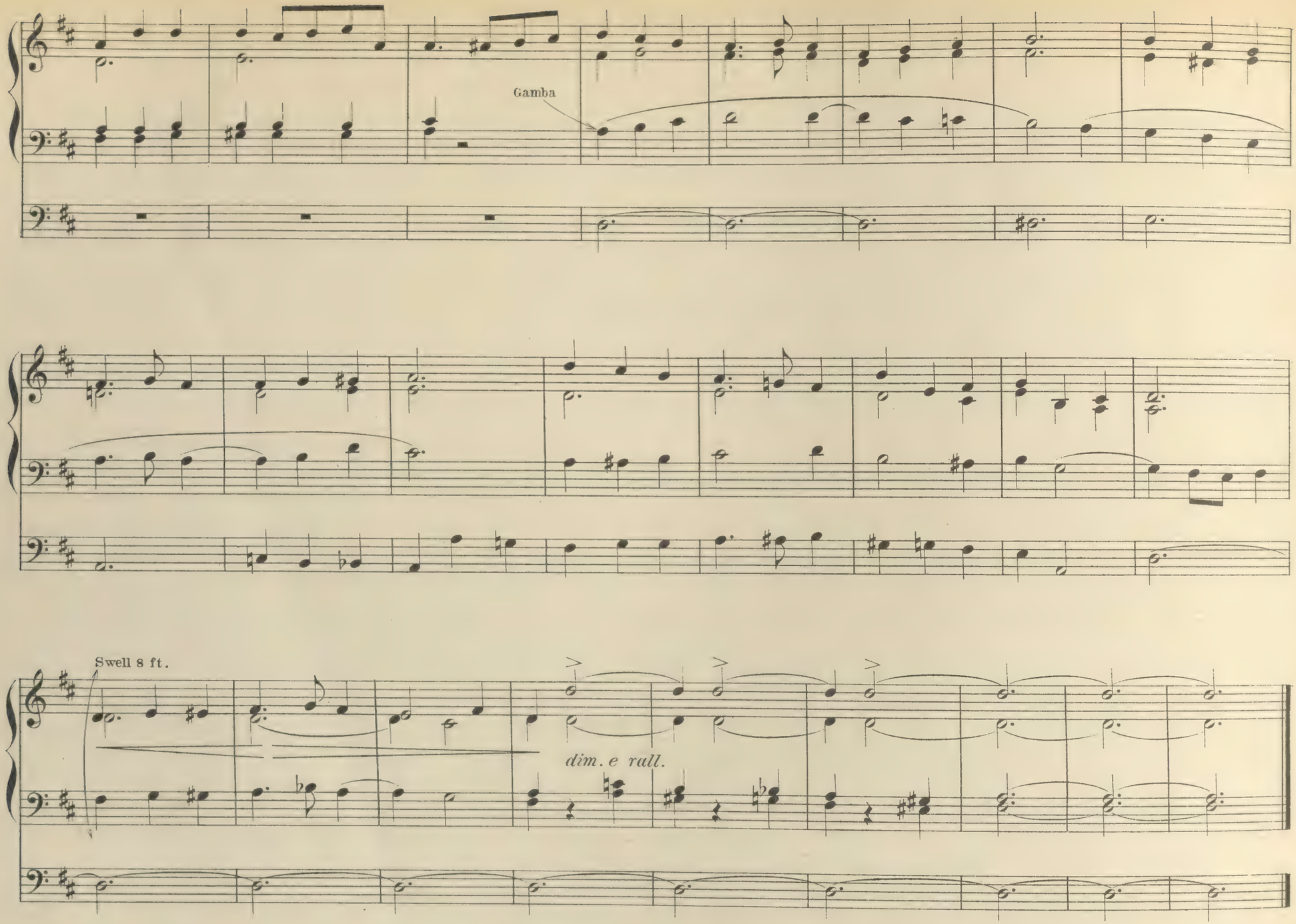
Andante.

S. C. Cooke
Organist S. Peter's, Caversham. Reading.



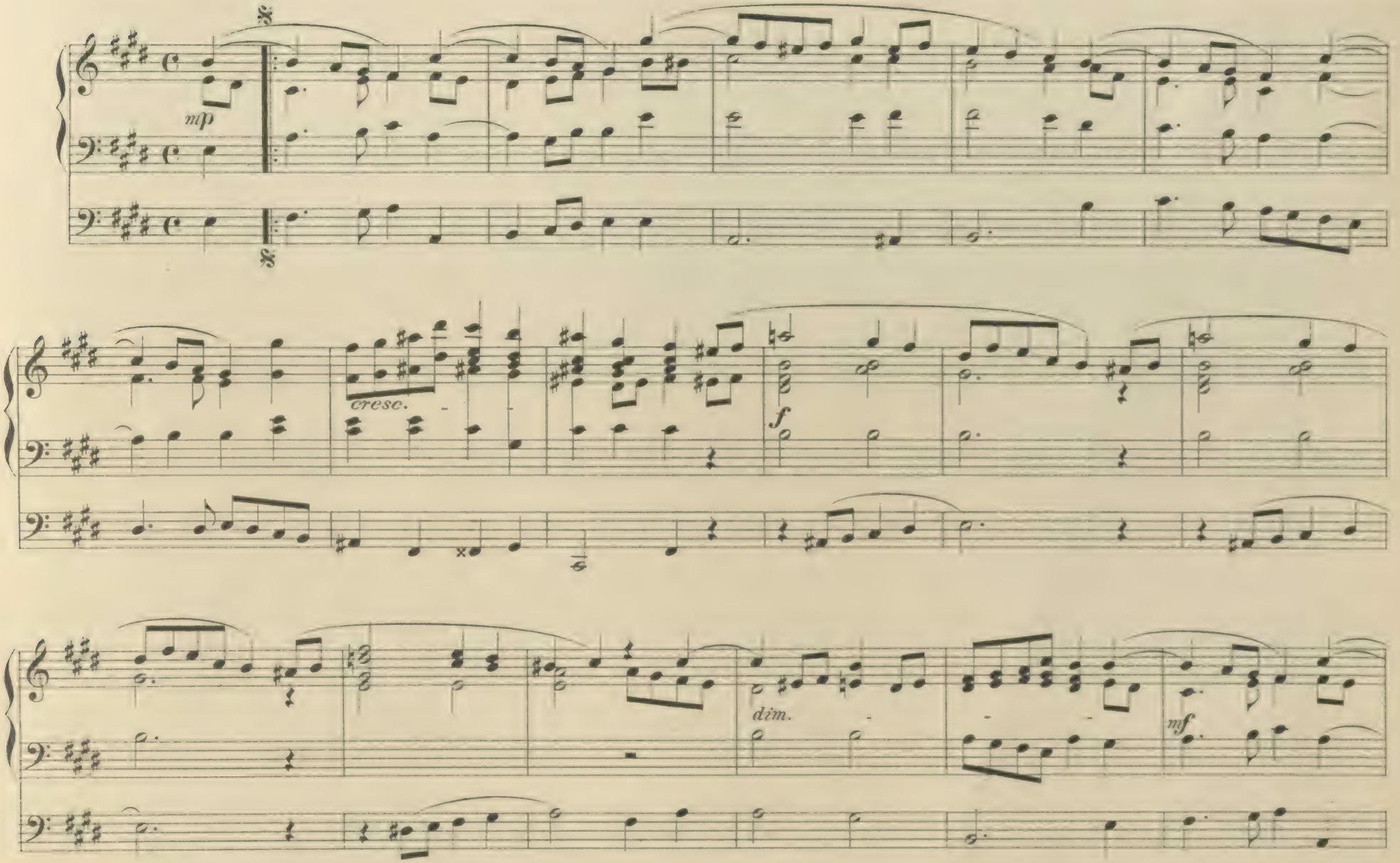

Gt Org:
Choir
Gt Diaps
Full Swell
Coupled to Swell
Uncoupled

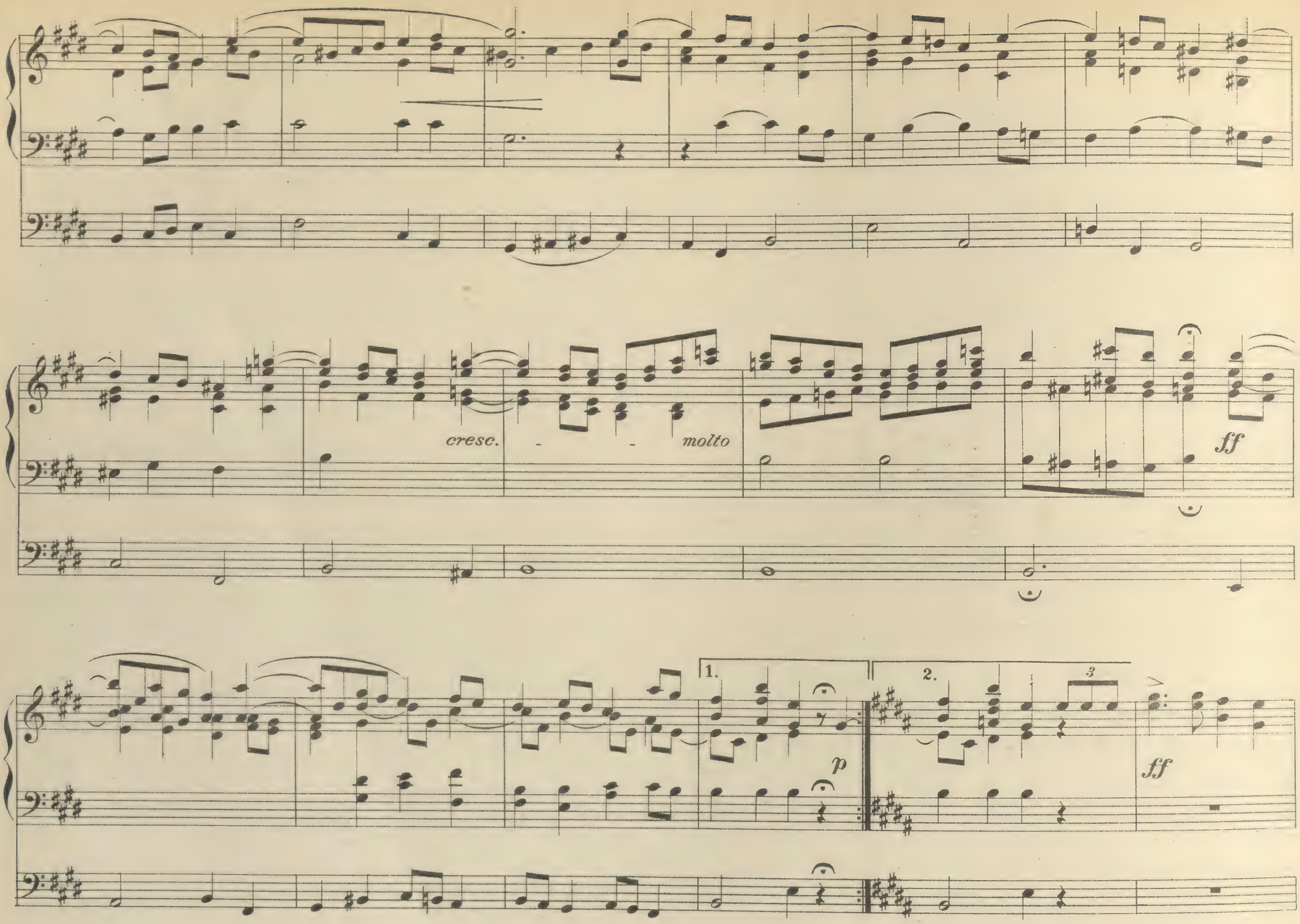

Add Principal
Solo
Choir Org.

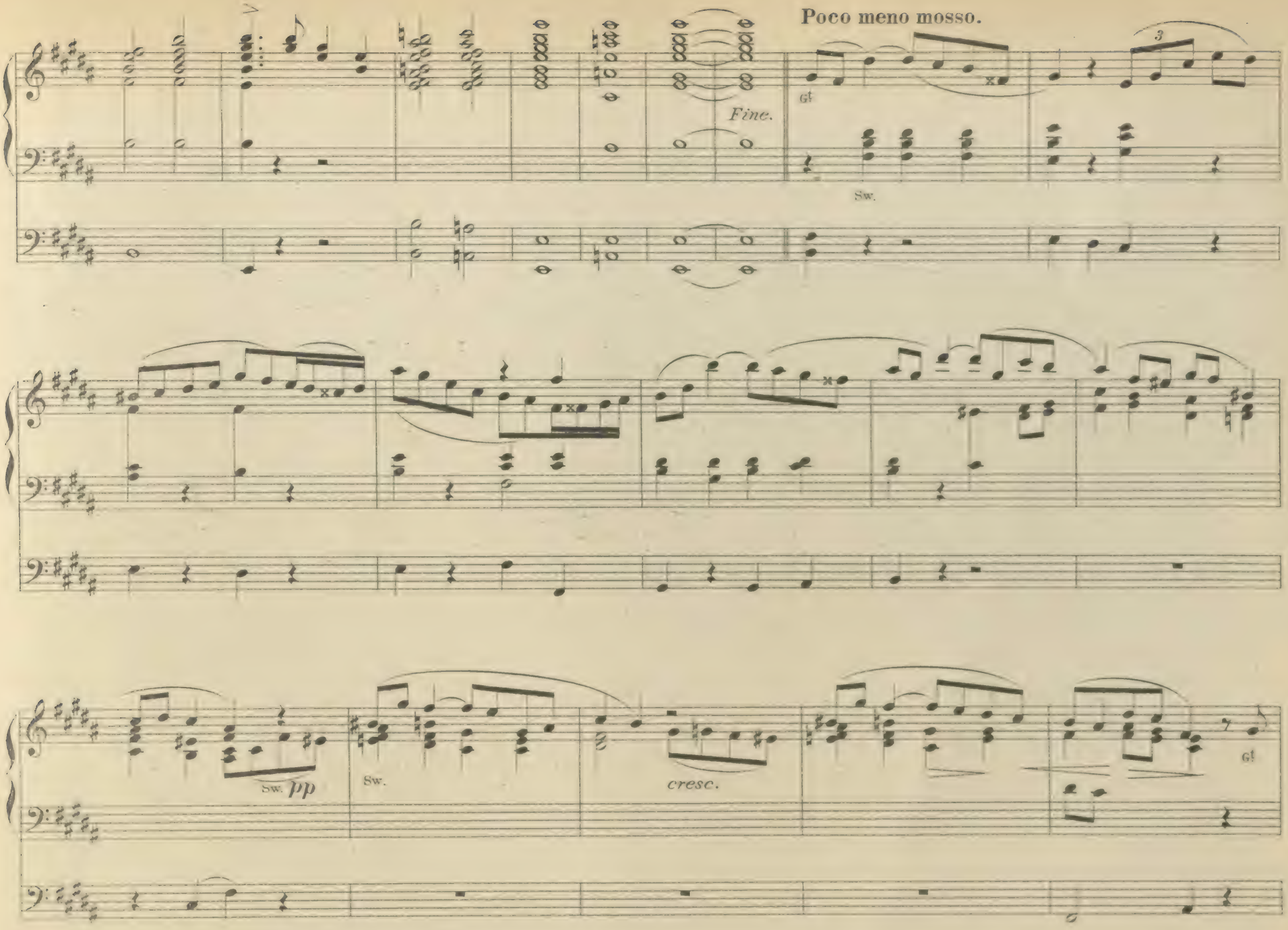

Gamba
Swell 8 ft.
dim. e rall.

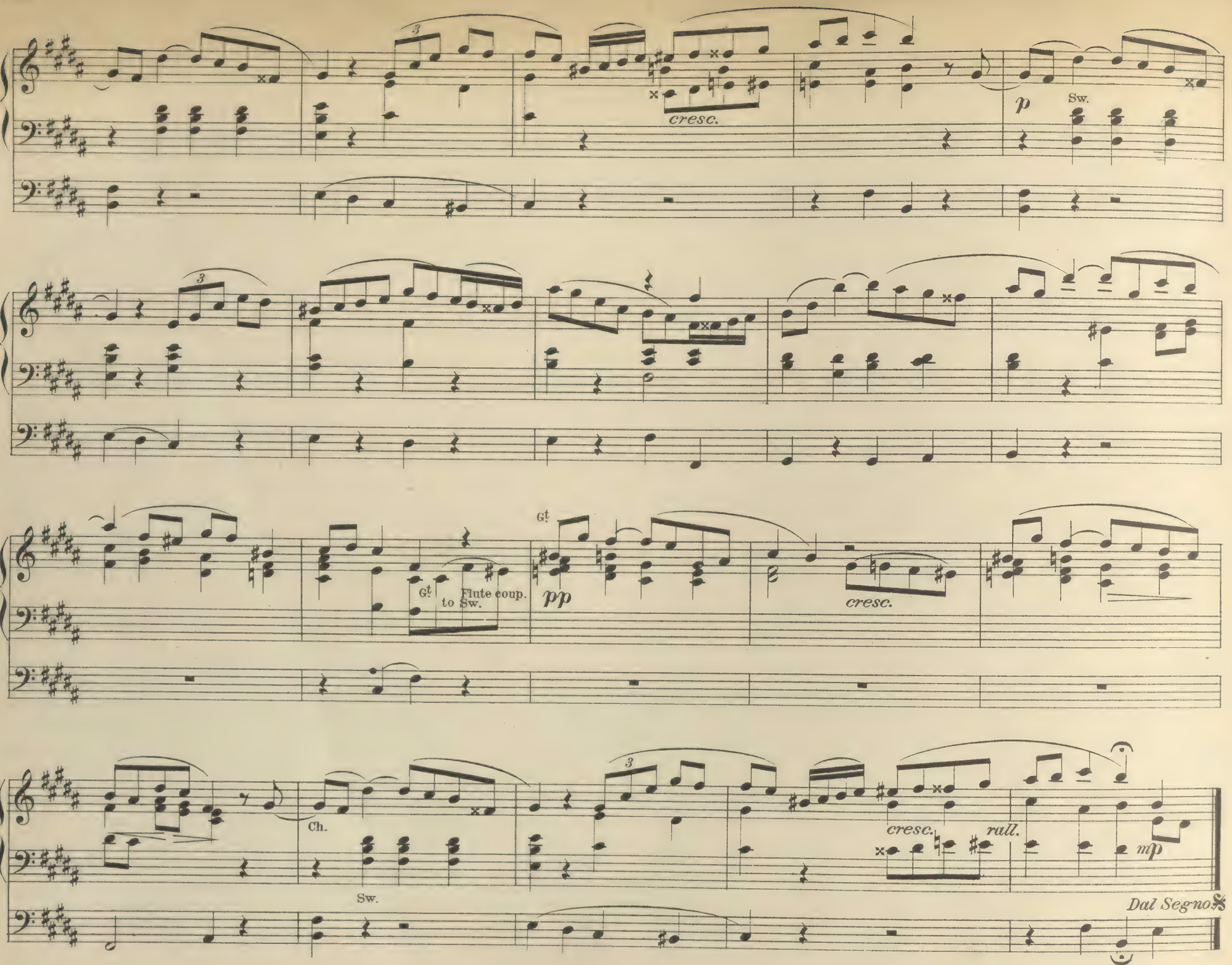
Allegretto in E.

George Gardner Mus. Bac.




cresc.
molto
ff
1.
2.
3
p
ff


Poco meno mosso.
Fine.
Gt
Sw.
Sw. pp
Sw.
cresc.
Gt


cresc.
p
Sw.
Gt
Gt
Flute coup.
to Sw.
pp
cresc.
Ch.
Sw.
cresc.
rall.
mp
Dal Segno

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Mus Bac. Cantab.

N° 28

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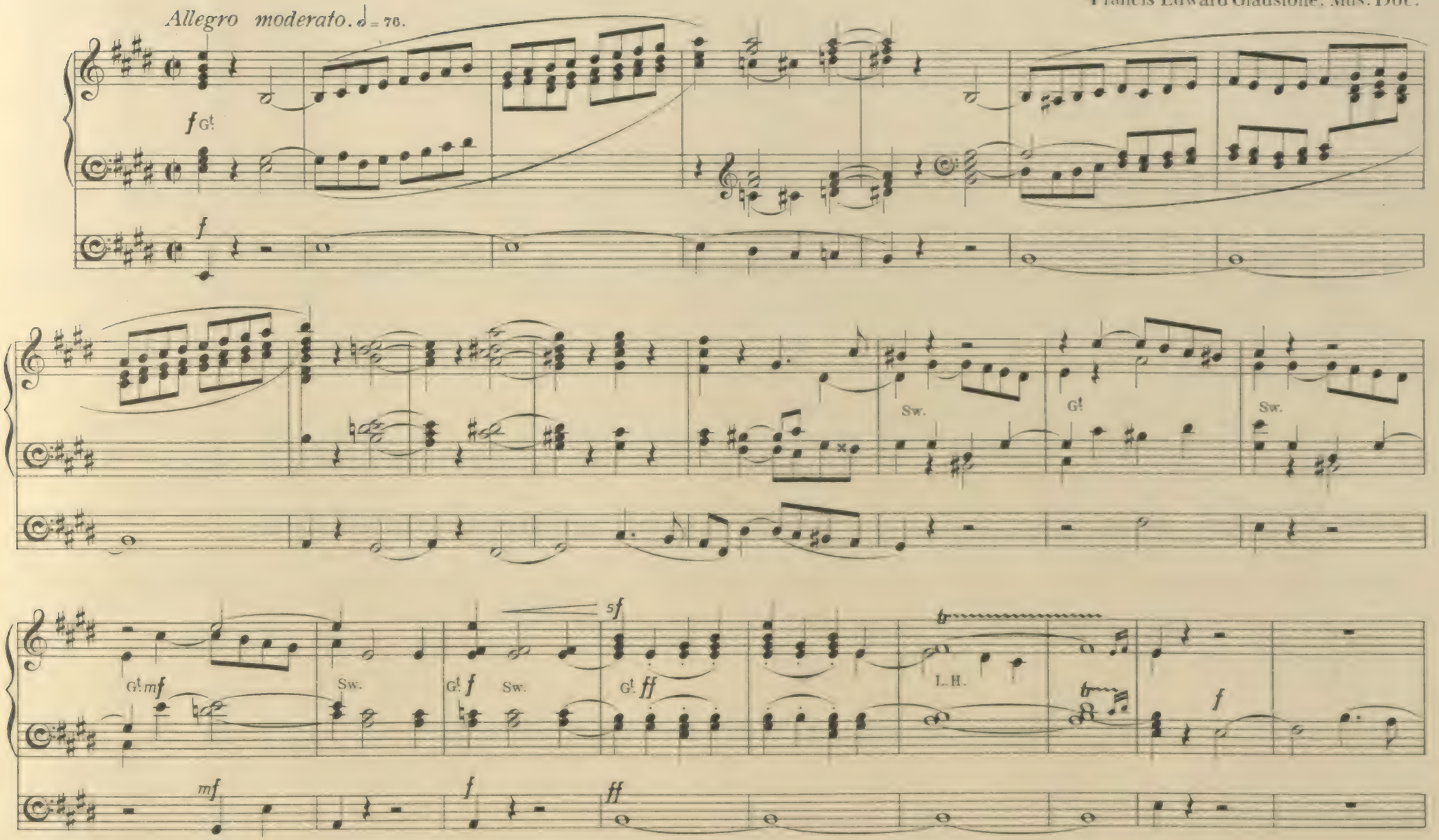
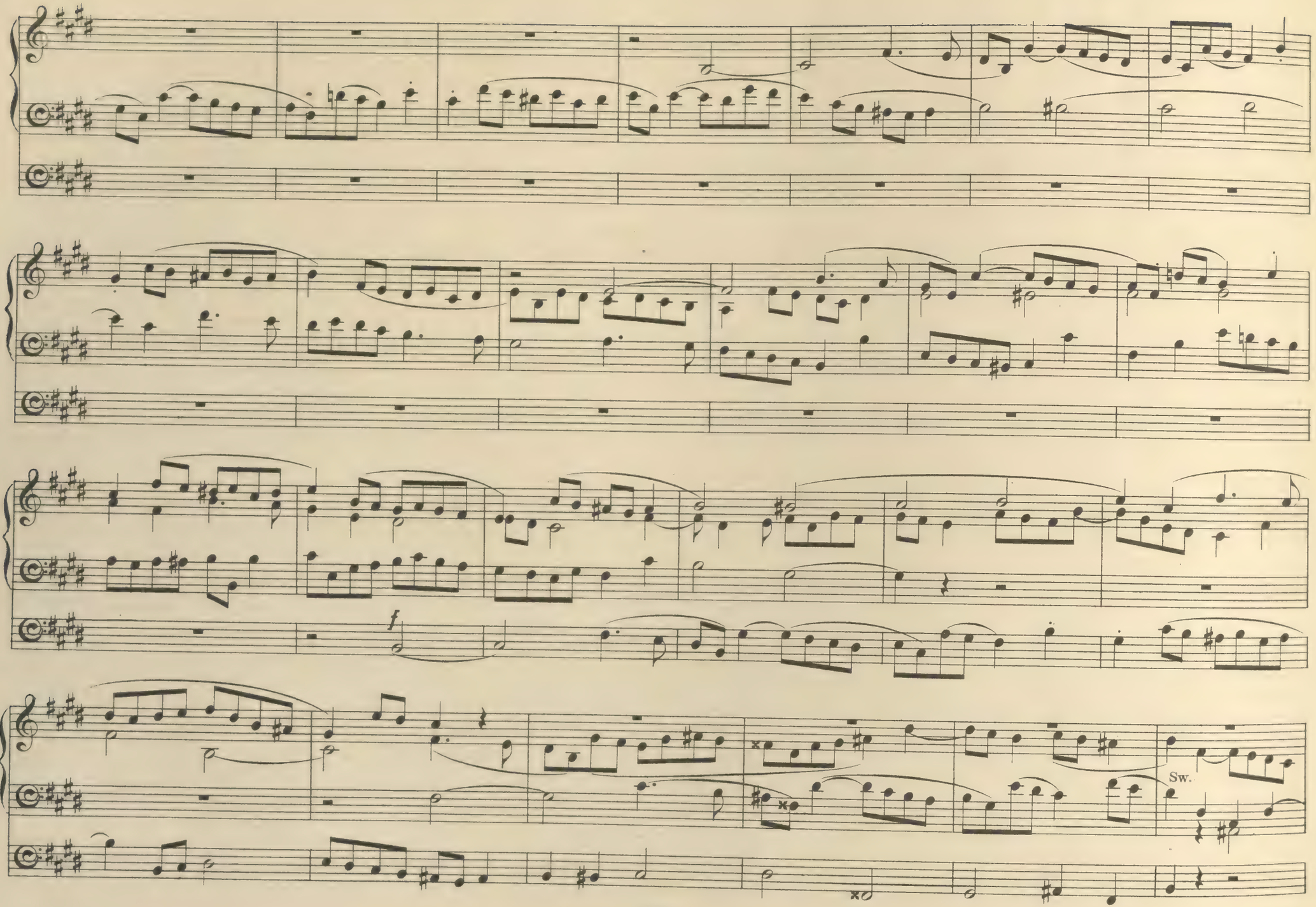
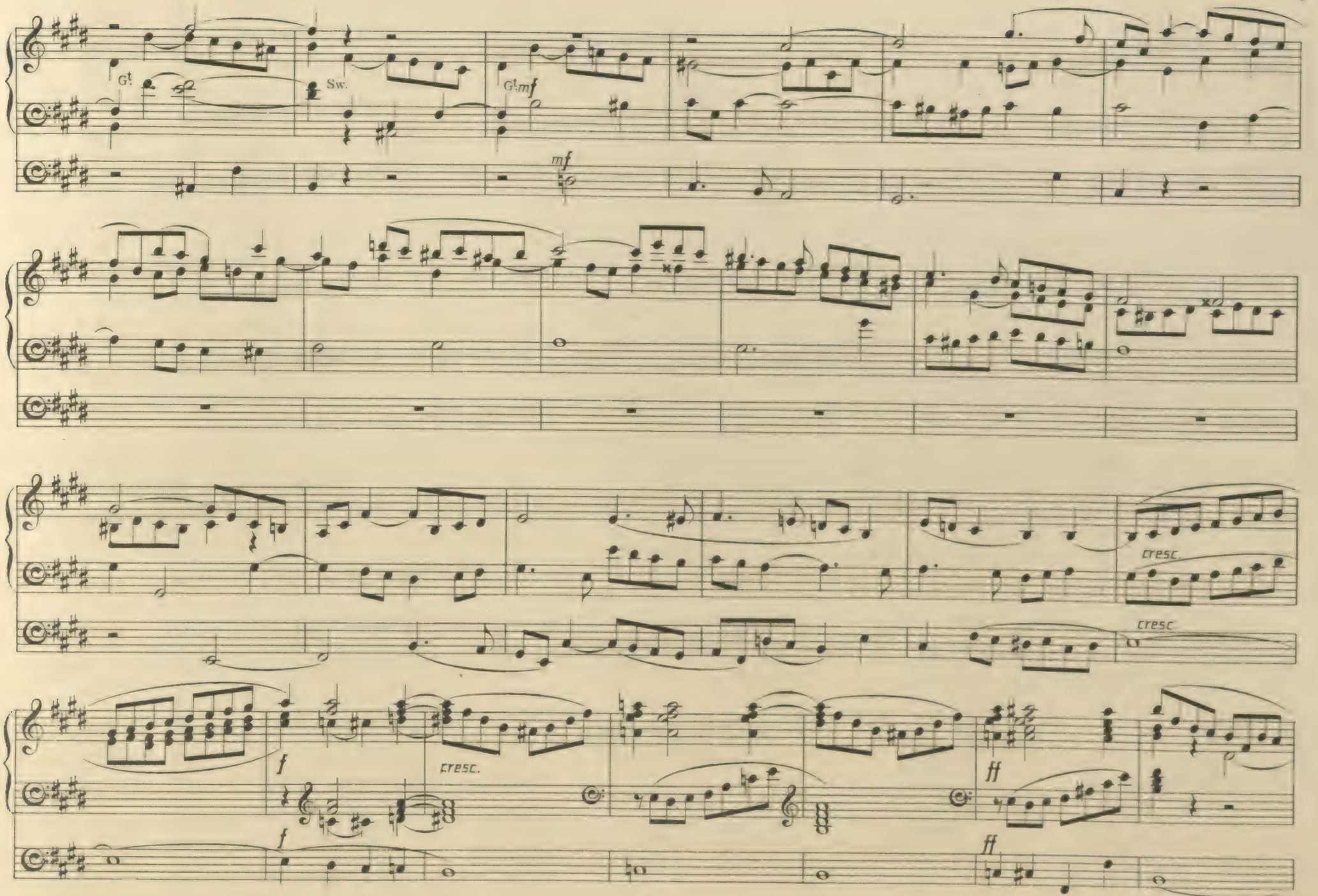
To Walter Parratt Esq.

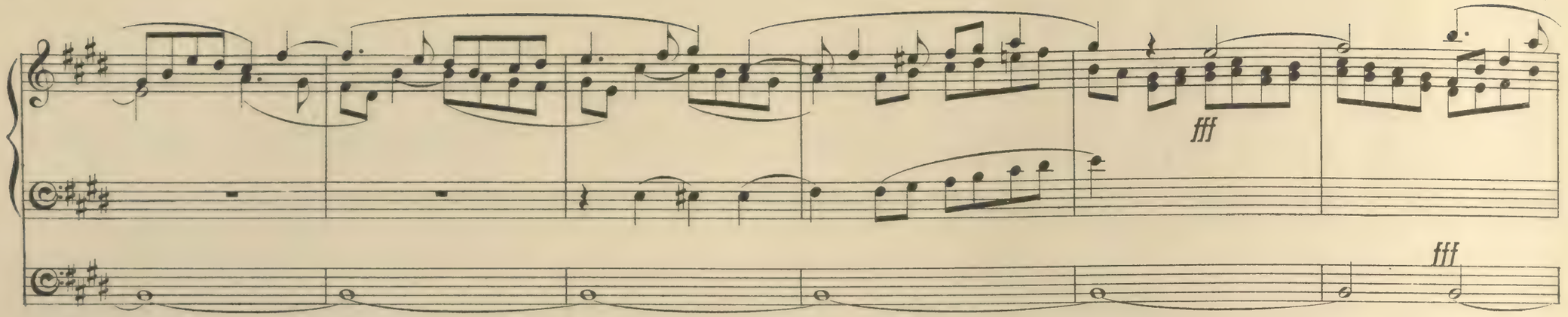
INTRODUCTION AND FUGUE.

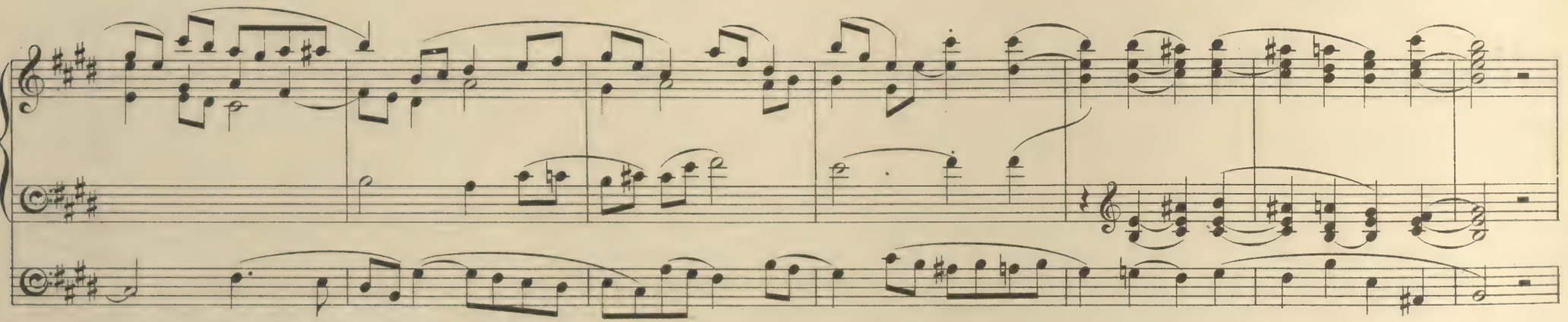
Francis Edward Gladstone, Mus. Doc.

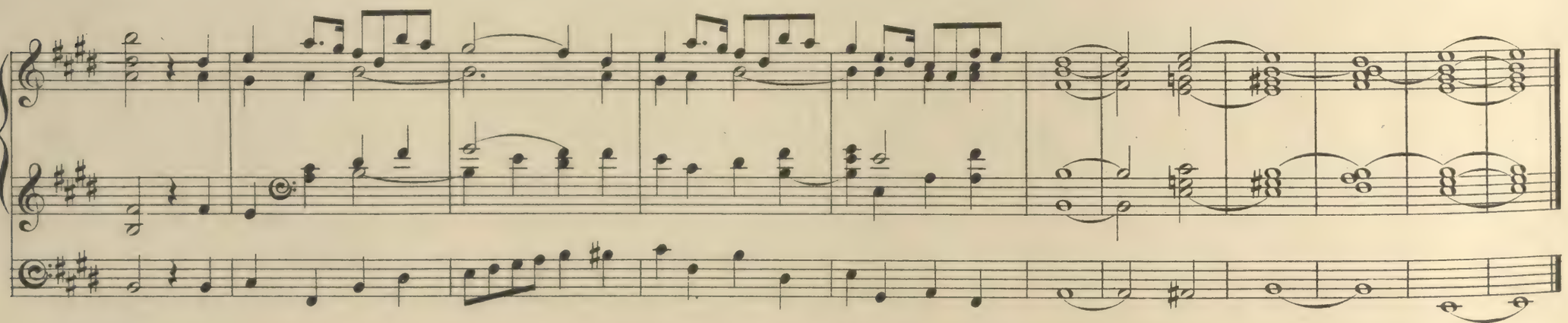



f
Sw.


G!
Sw.
G!
mf
mf
cresc.
cresc.
f
cresc.
f
ff
ff







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Slow Movement ... ... Mozart

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Larghetto, Sonata, Op. 115 ... ... Spohr
Andante, Third Quintett ... ... Mozart

31 Andante, Otetto in F, Op. 166 ... ... F. Schubert
Fugue ... ... Muzio Clementi
Motivo, Op. 30 ... ... Kalliwoda

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Recit., Air, and Chorus, "O thou that tellest" Handel

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Recitative and Air, "The people that walked" Handel
Andante, Op. 27 ... ... Spohr

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Panis Omnipotentia, from the Litany in B♭ ... Mozart
Regina Cœli ... ... Ant. Caldara

36 O come let us worship ... ... Mendelssohn
Come down, and in the dust (*Fall of Babylon*) Spohr
Adjiciat Domine (*Non nobis Domine*) ... Mendelssohn

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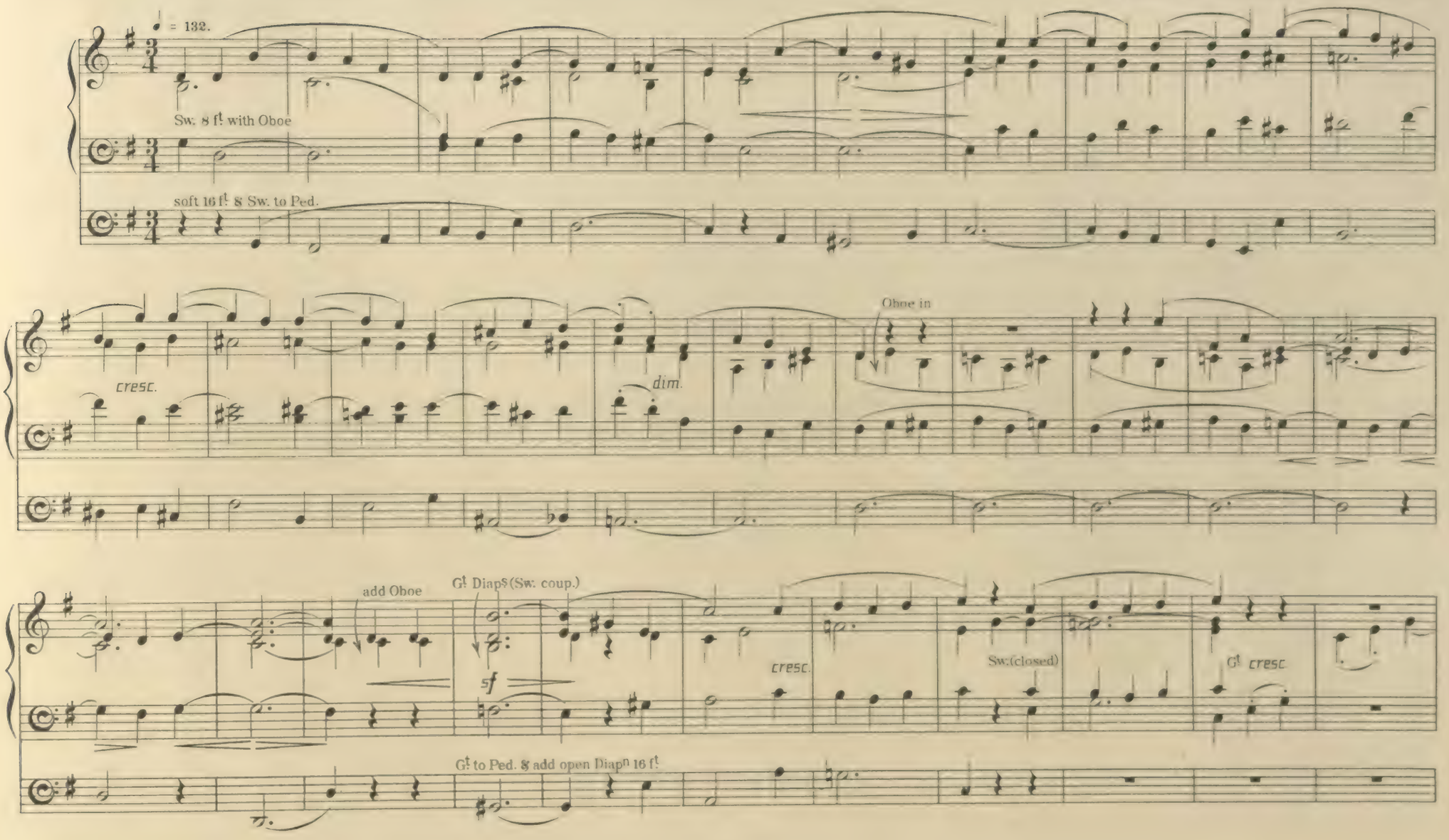
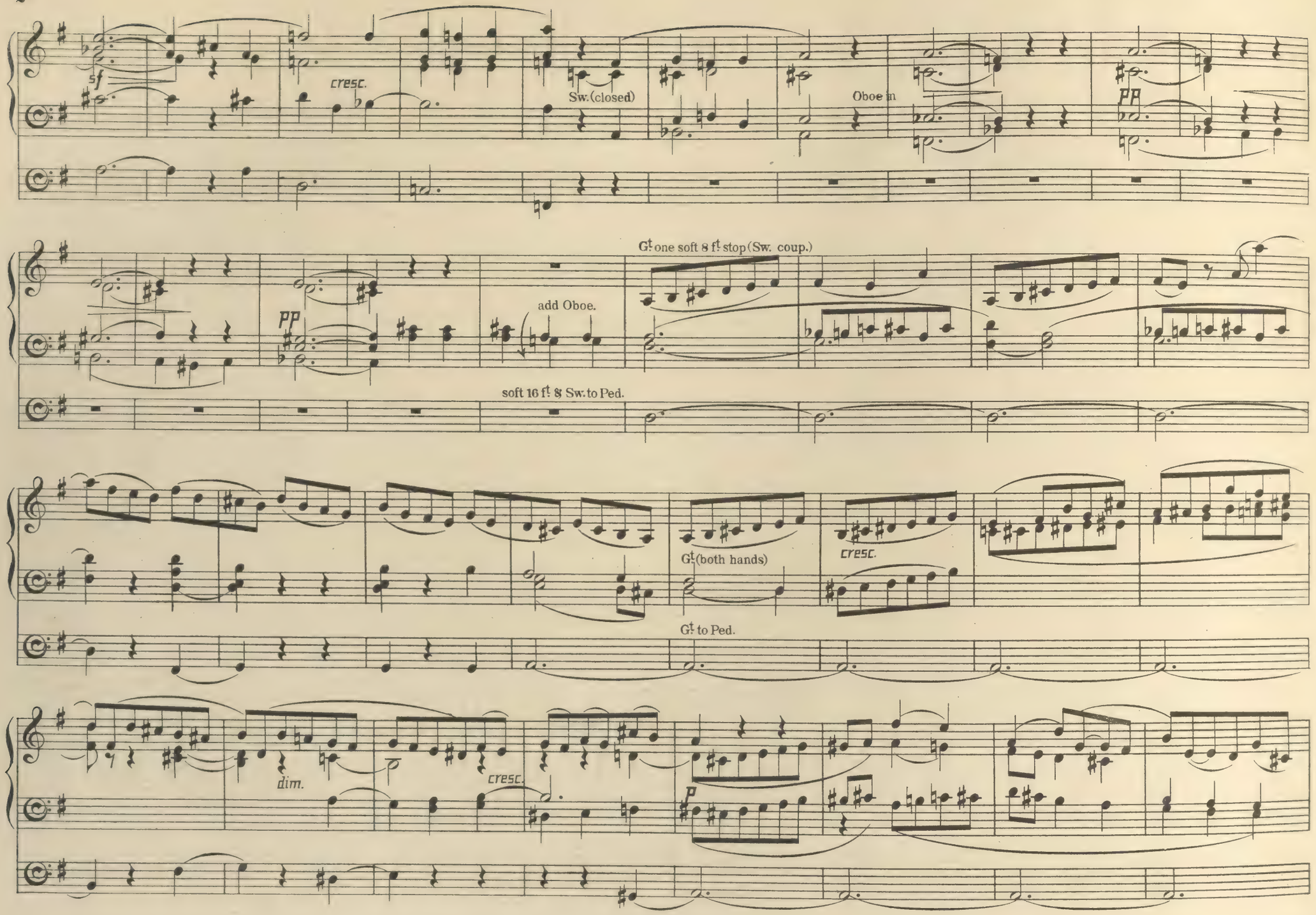
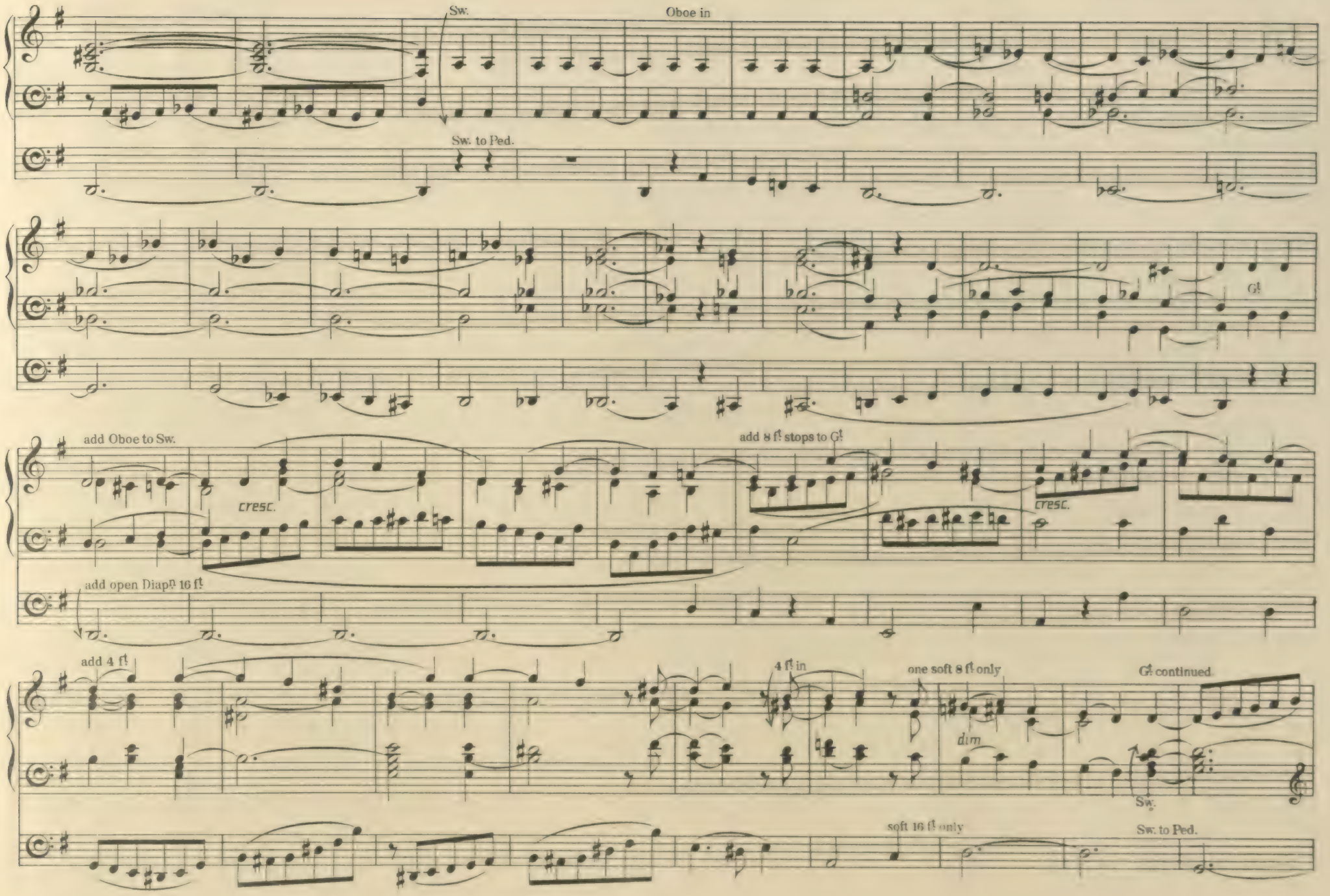
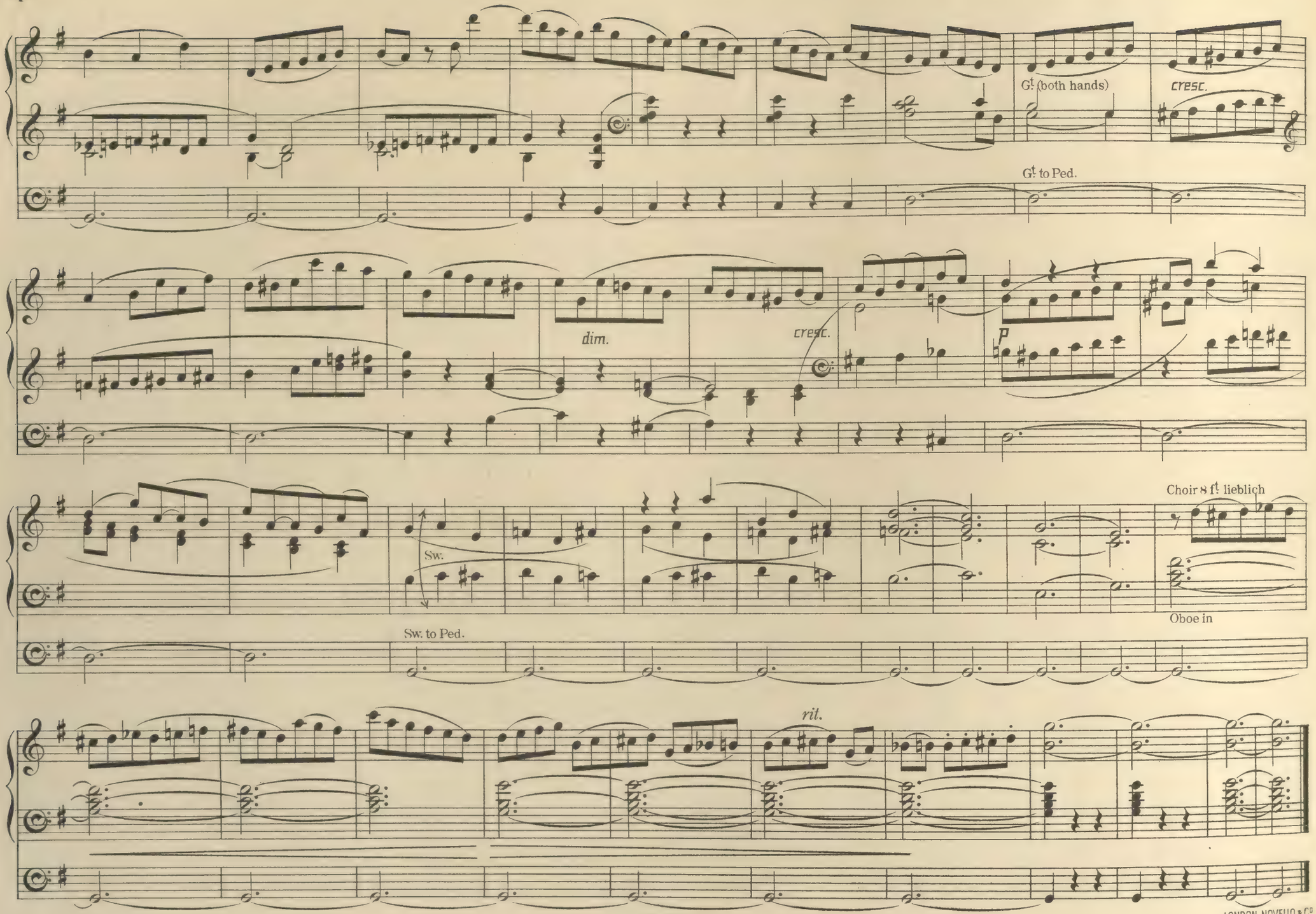
ALLEGRETTO.

Francis Edward Gladstone, Mus. Doc.




sf
cresc.
Sw.(closed)
Oboe in
PP
PP
add Oboe.
Gt one soft 8 ft stop (Sw. coup.)
soft 16 ft 8 Sw. to Ped.
Gt (both hands)
cresc.
Gt to Ped.
dim.
cresc.
P


Sw.
Oboe in
Sw. to Ped.
G
add Oboe to Sw.
cresc.
add 8 ft stops to G
cresc.
add open Diapn 16 ft
add 4 ft
4 ft in
one soft 8 ft only
dim
G continued
Sw.
soft 16 ft only
Sw. to Ped.



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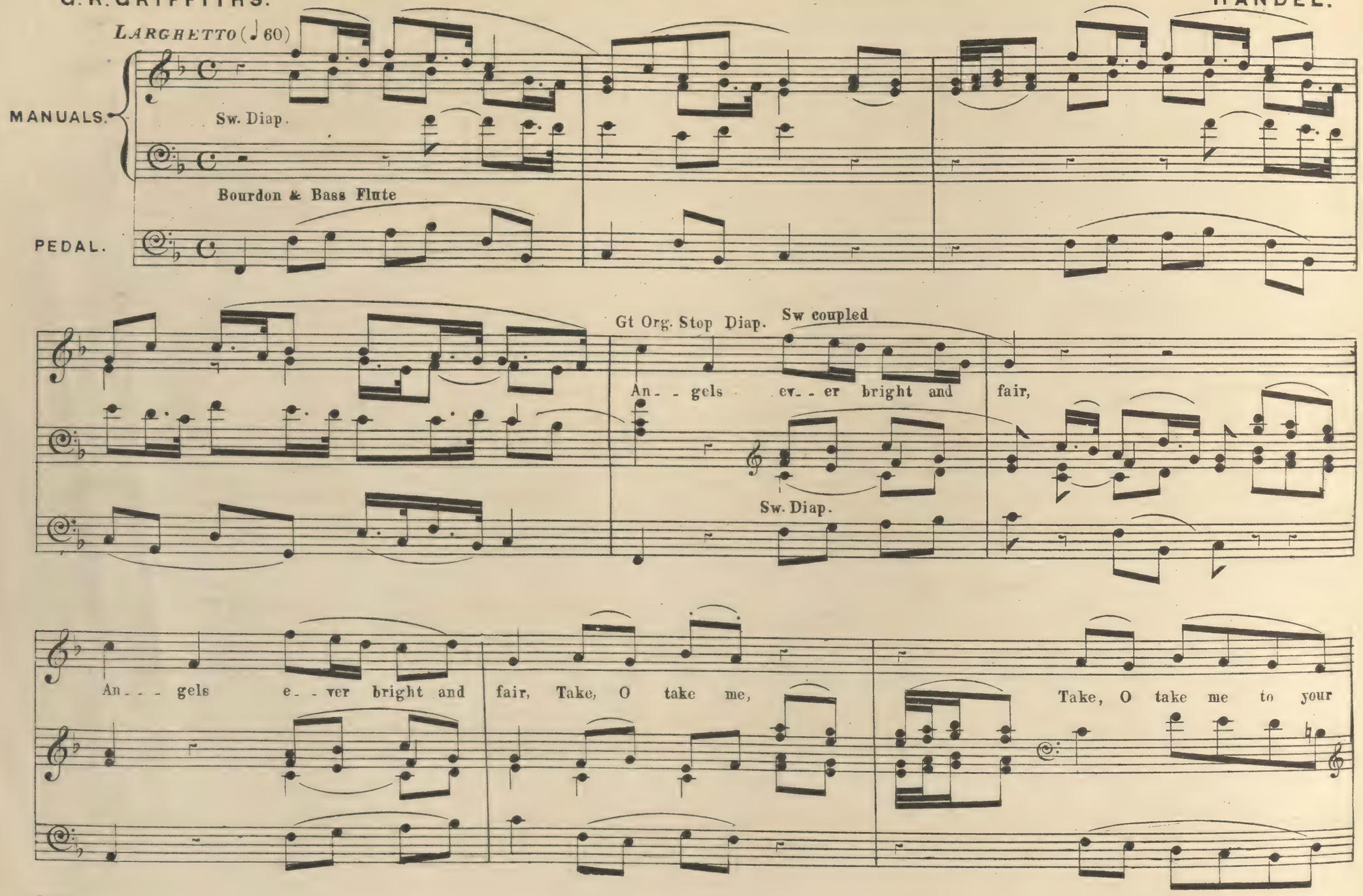
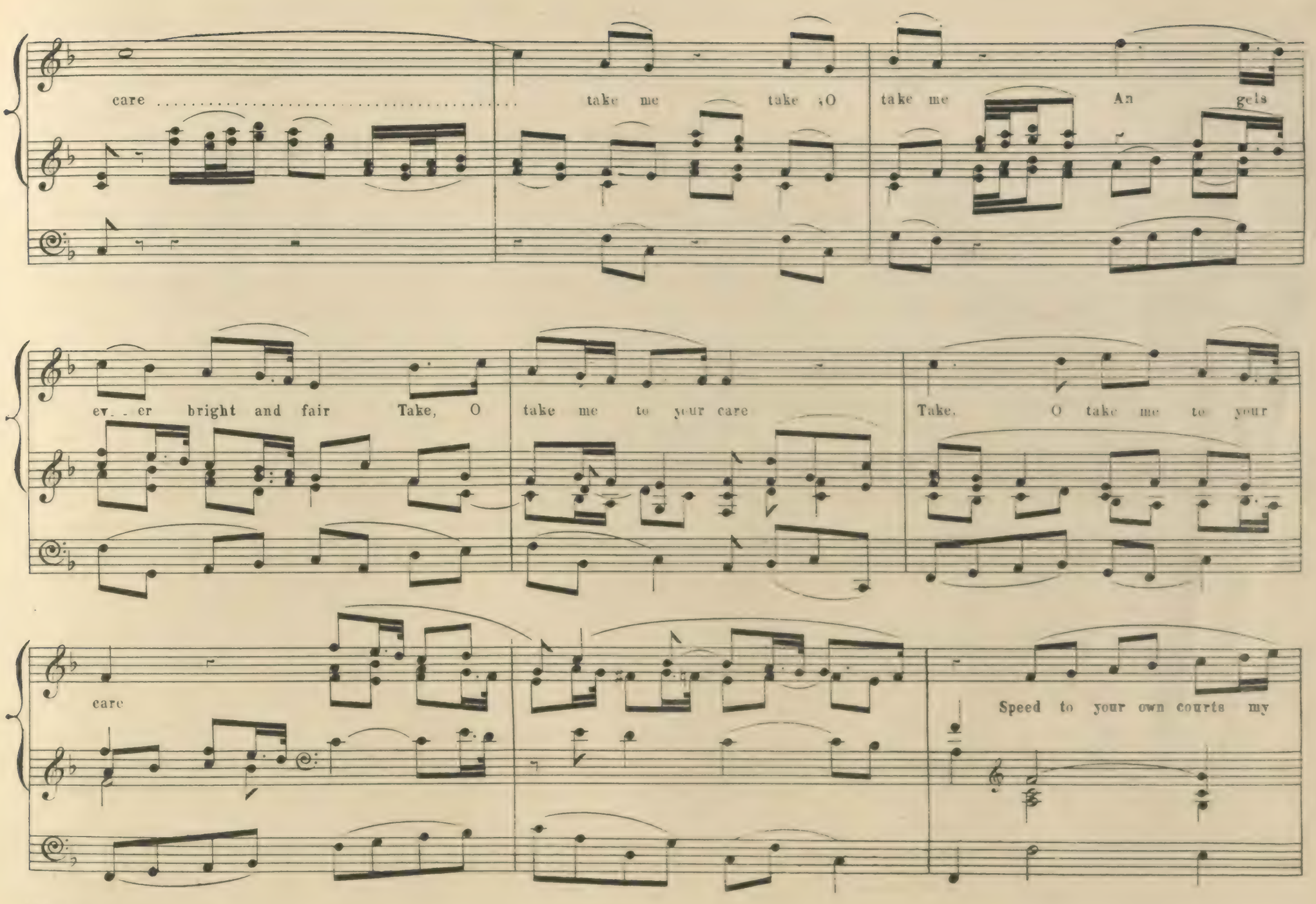
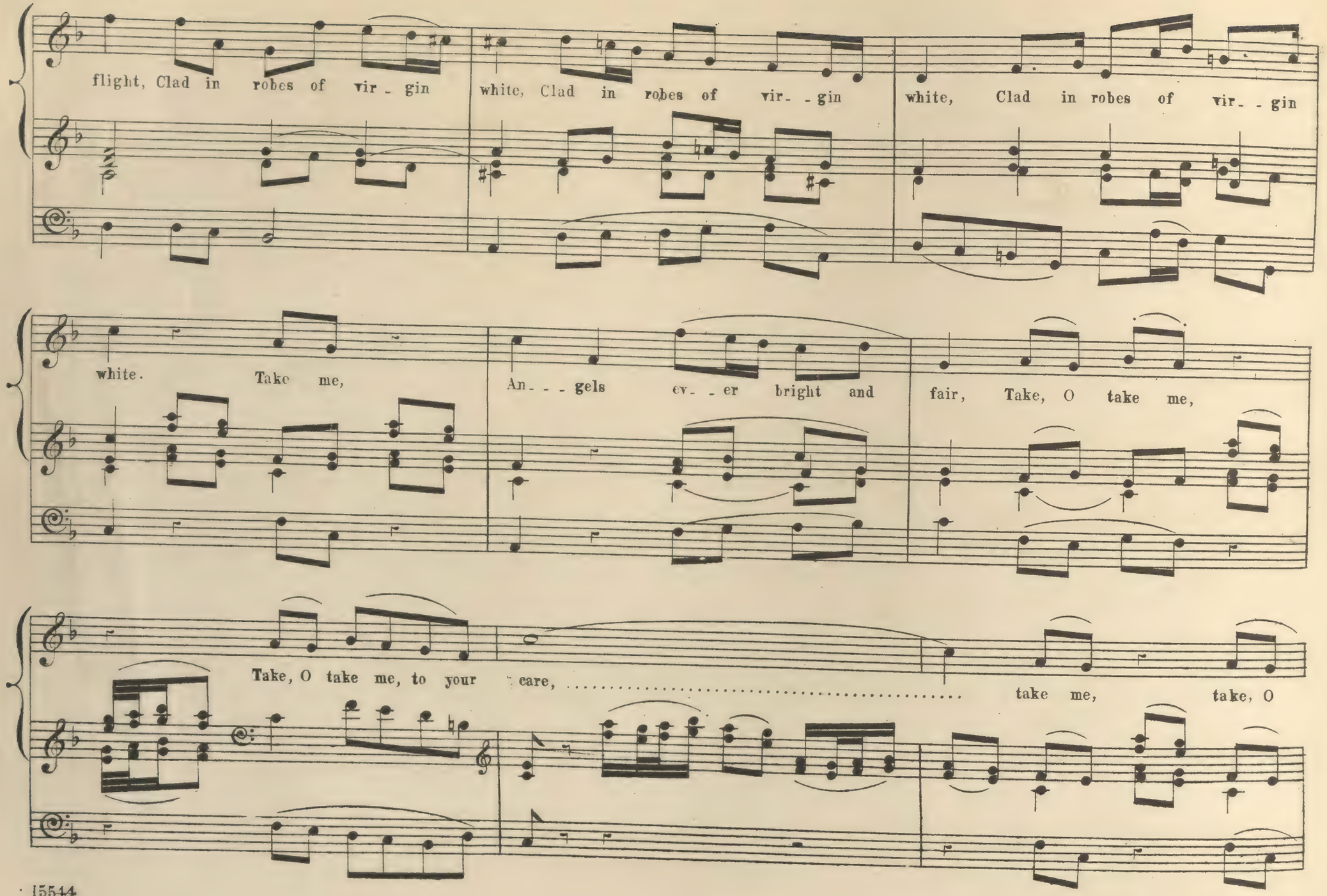
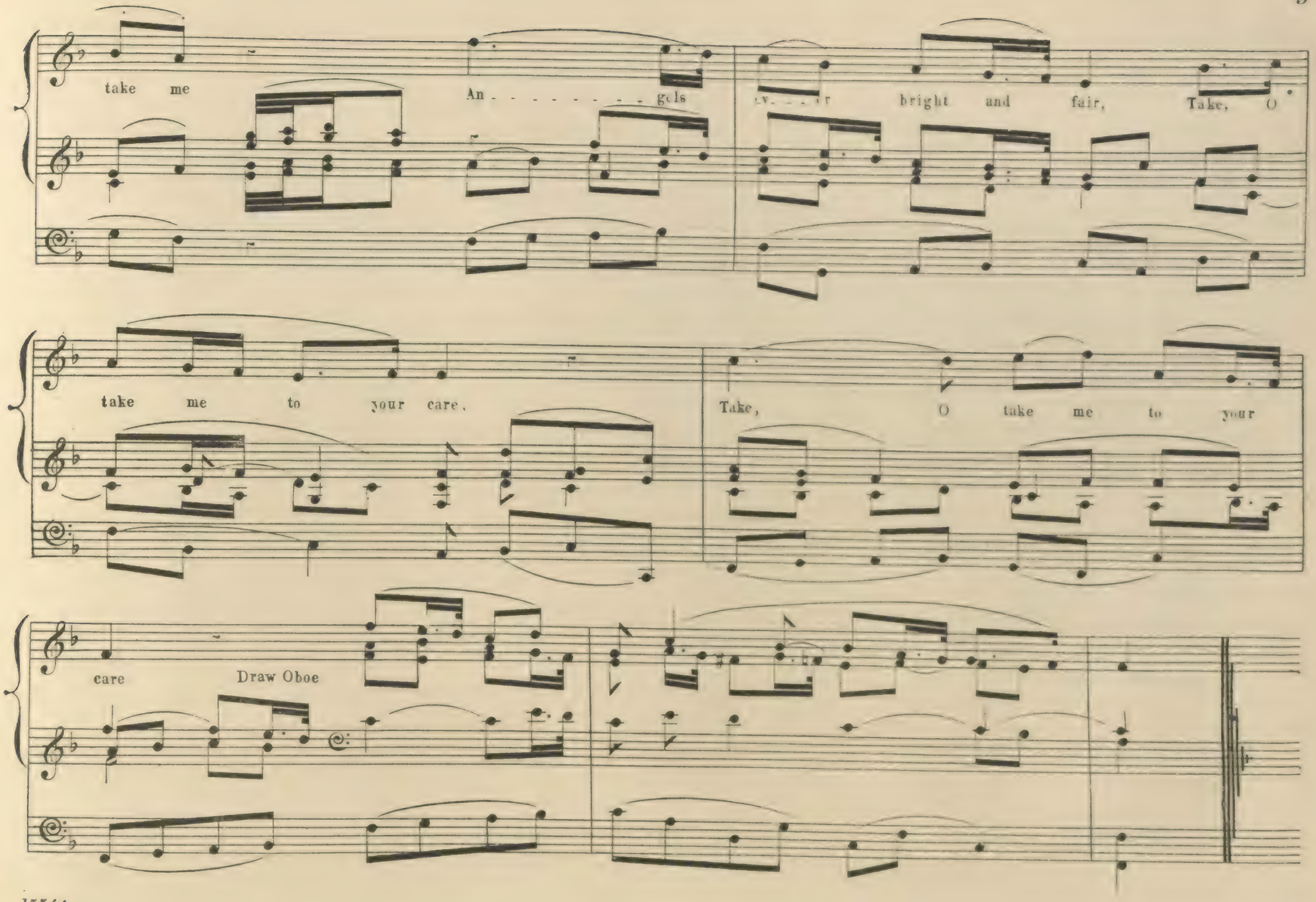



care
take me take ;O take me An gels
ev. er bright and fair Take, O take me to your care
Take, O take me to your
care
Speed to your own courts my


flight, Clad in robes of vir - gin
white, Clad in robes of vir - - gin
white, Clad in robes of vir - - gin
white. Take me,
An - - - gels ev - - er bright and
fair, Take, O take me,
Take, O take me, to your care,
take me, take, O


take me
An - - - - - - - - - gels
bright and fair, Take, O
take me to your care.
Take, O take me to your
care
Draw Oboe

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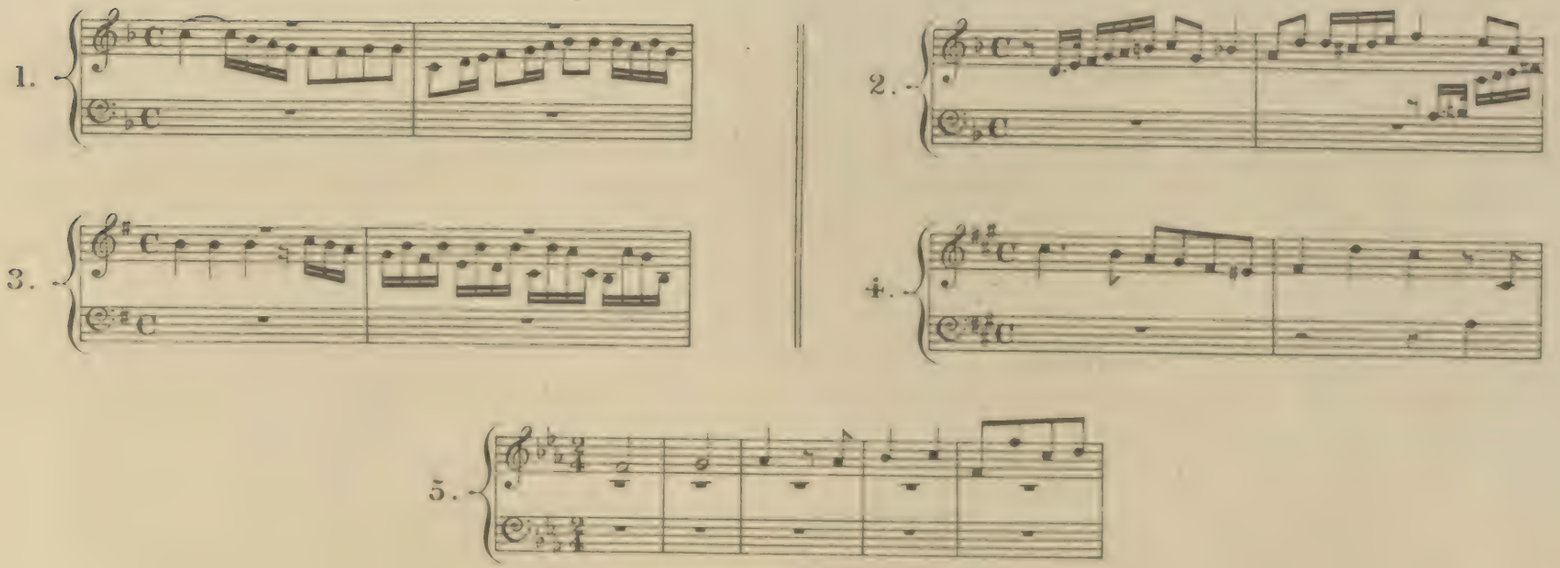
Organist of St. Mark's Kennington.



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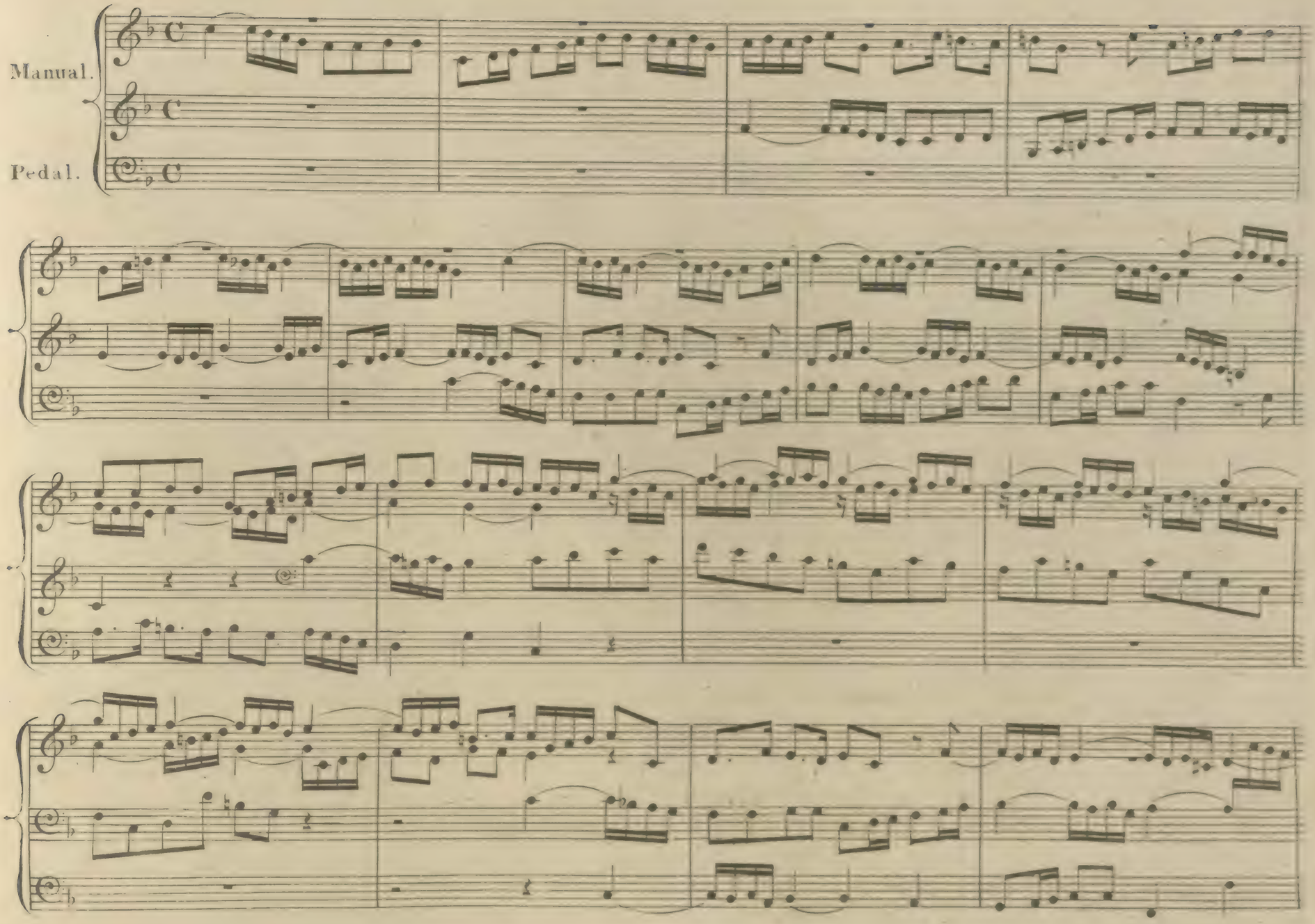
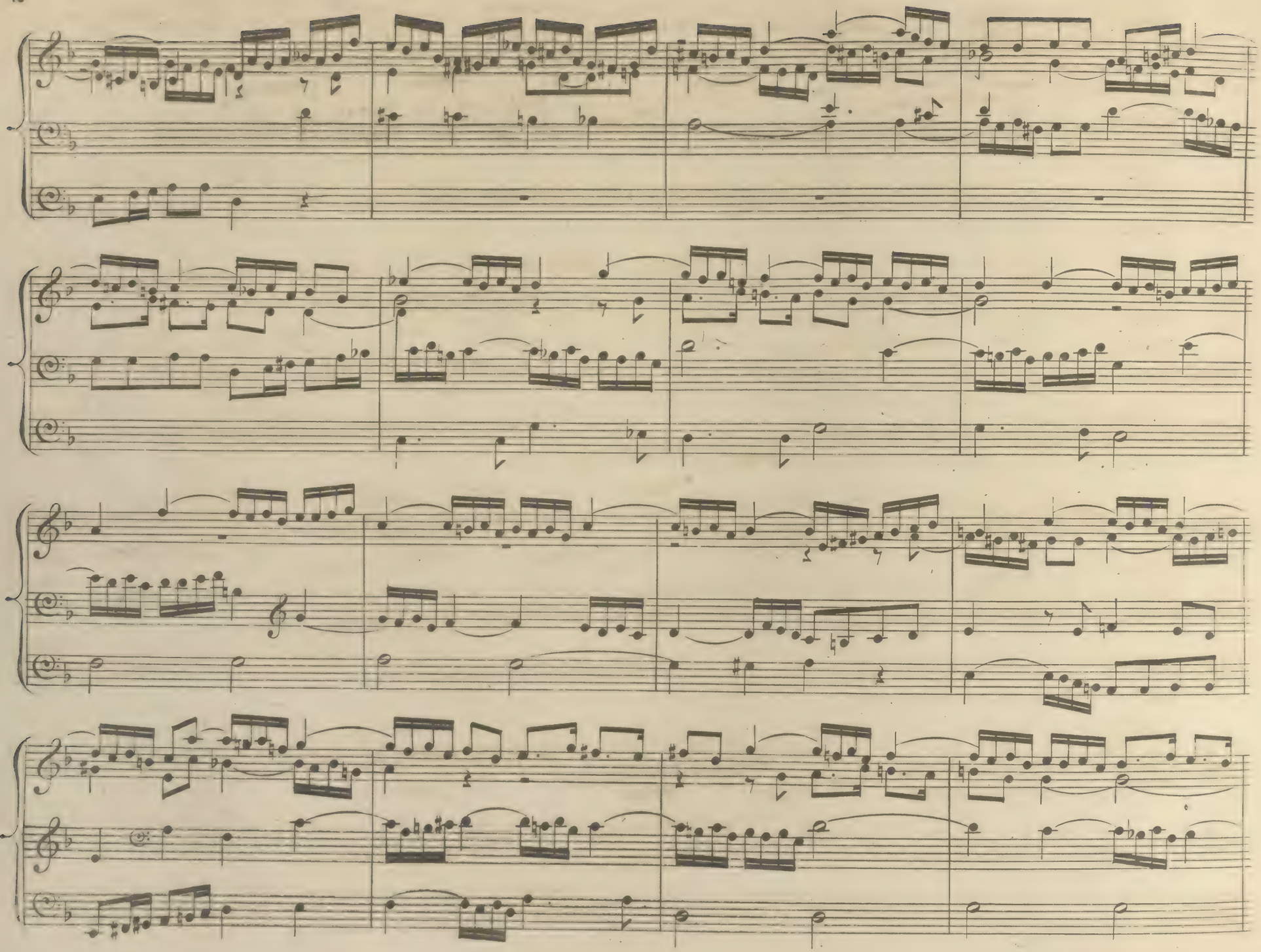
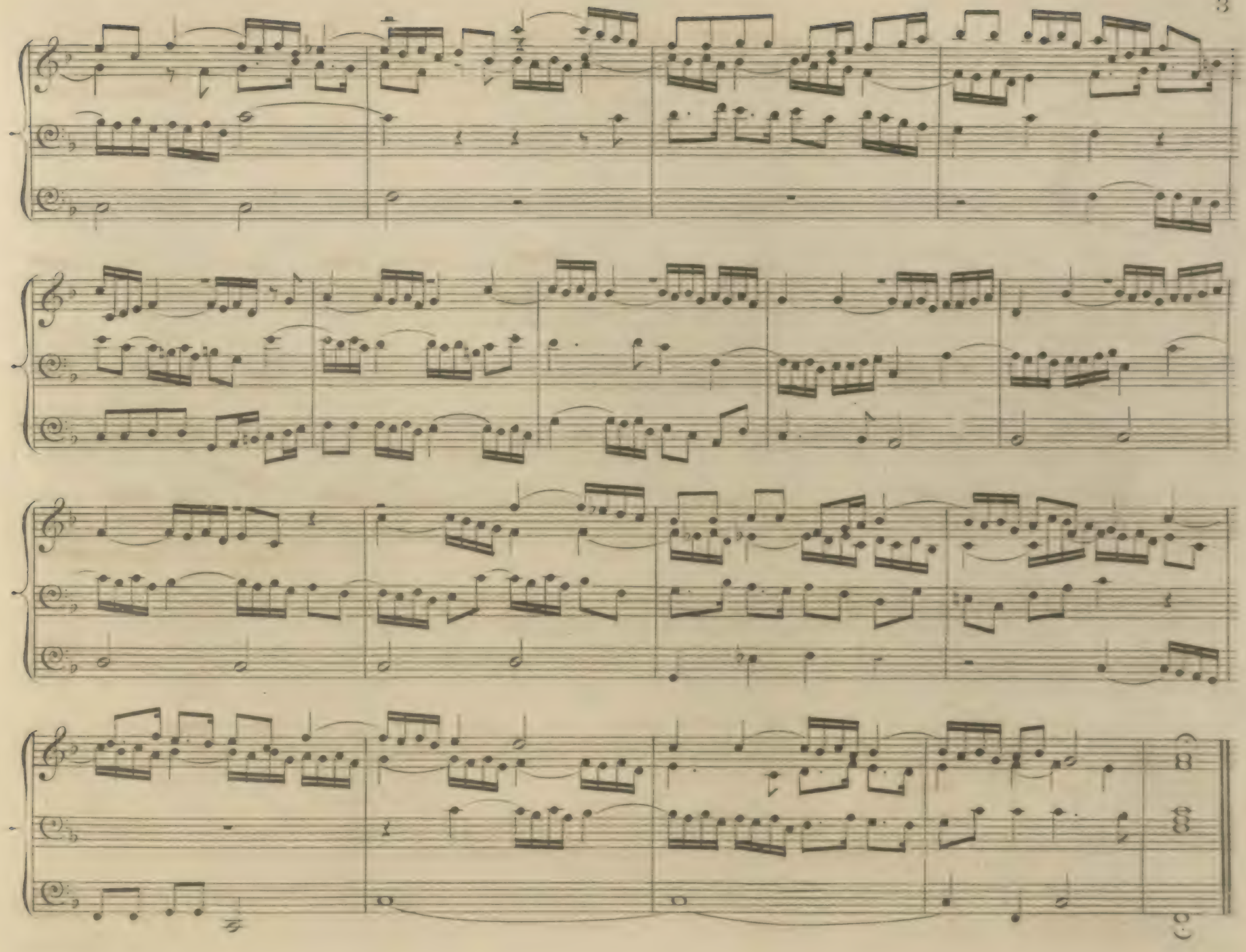
FUGUE 1.







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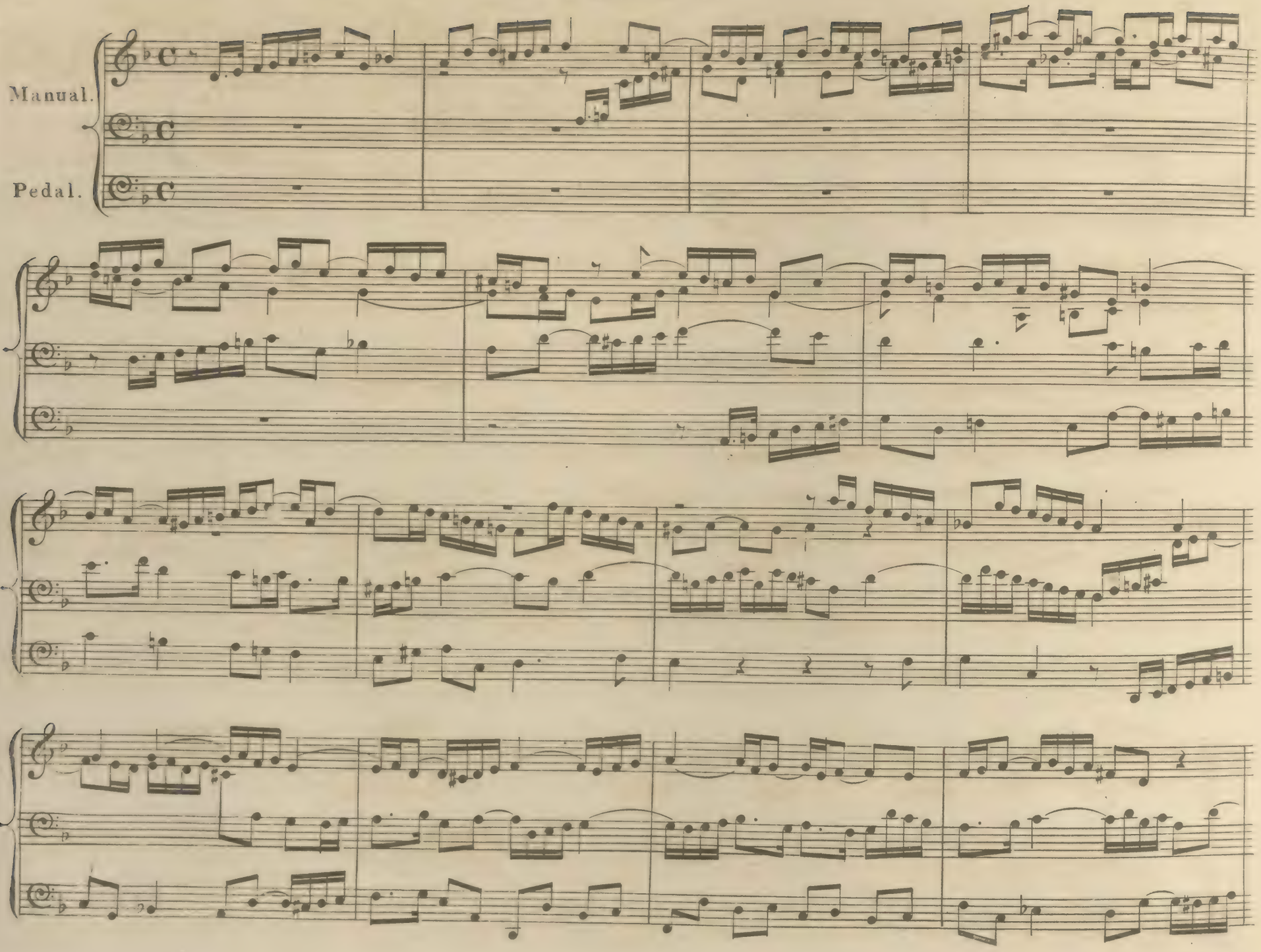
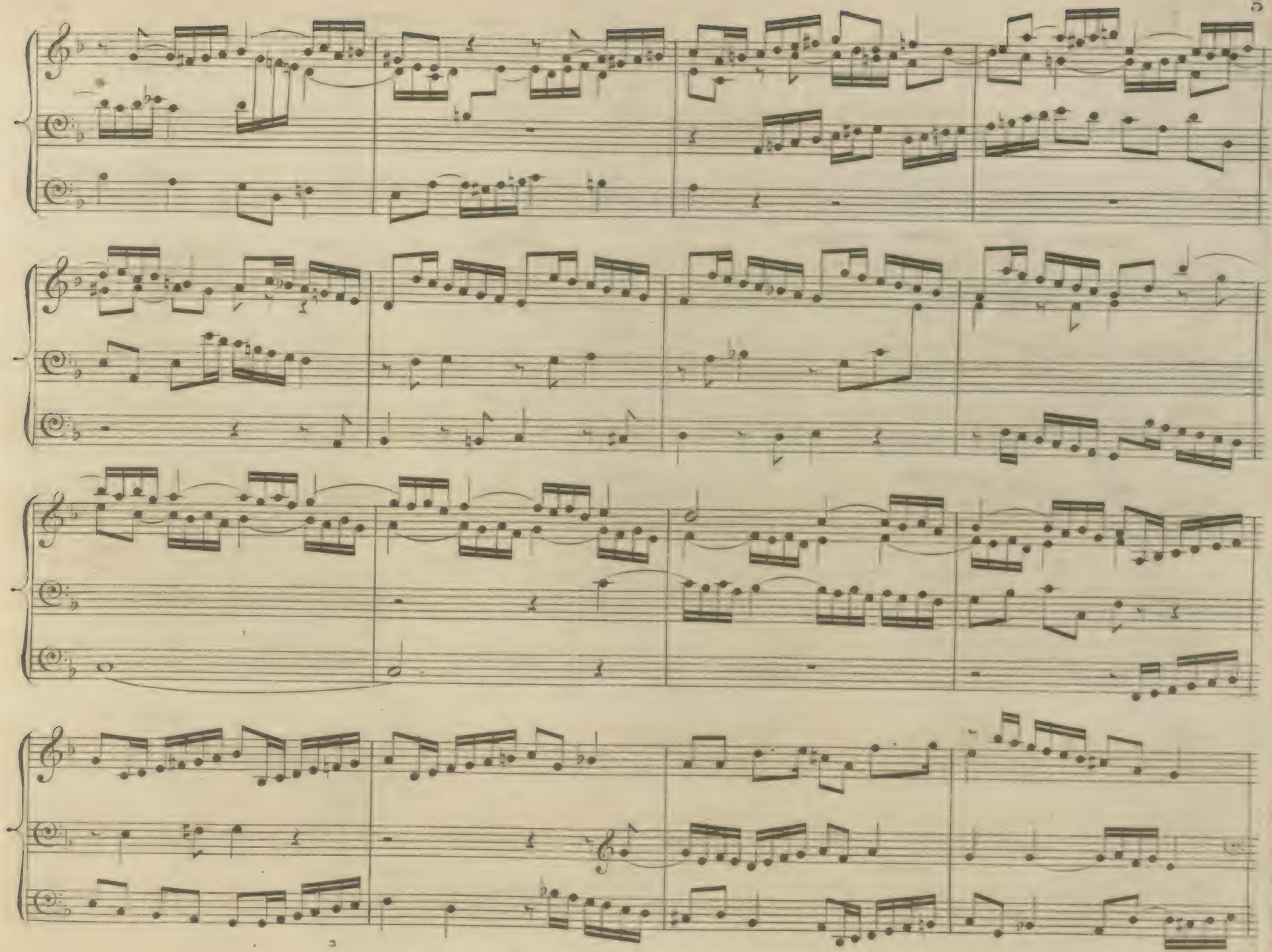
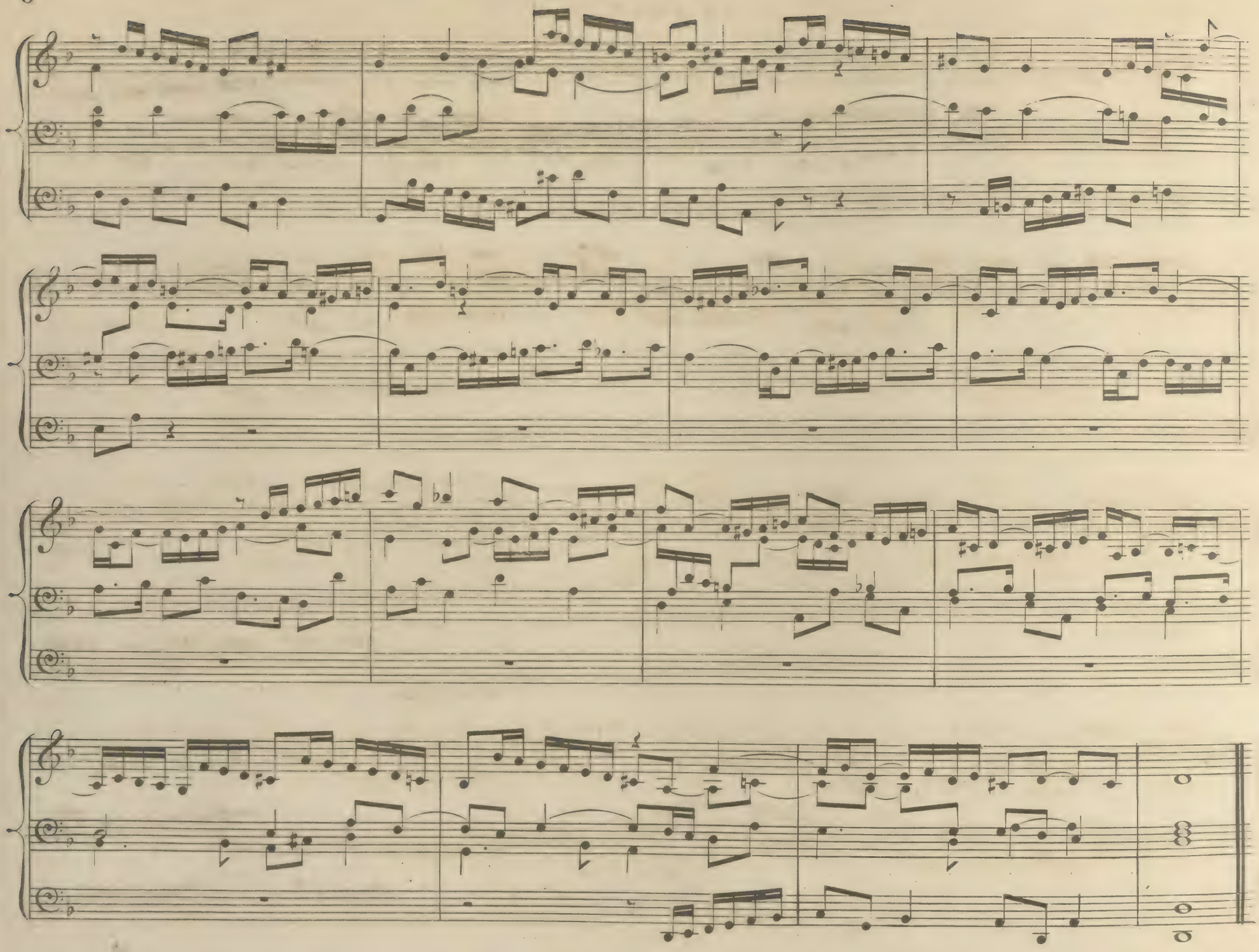
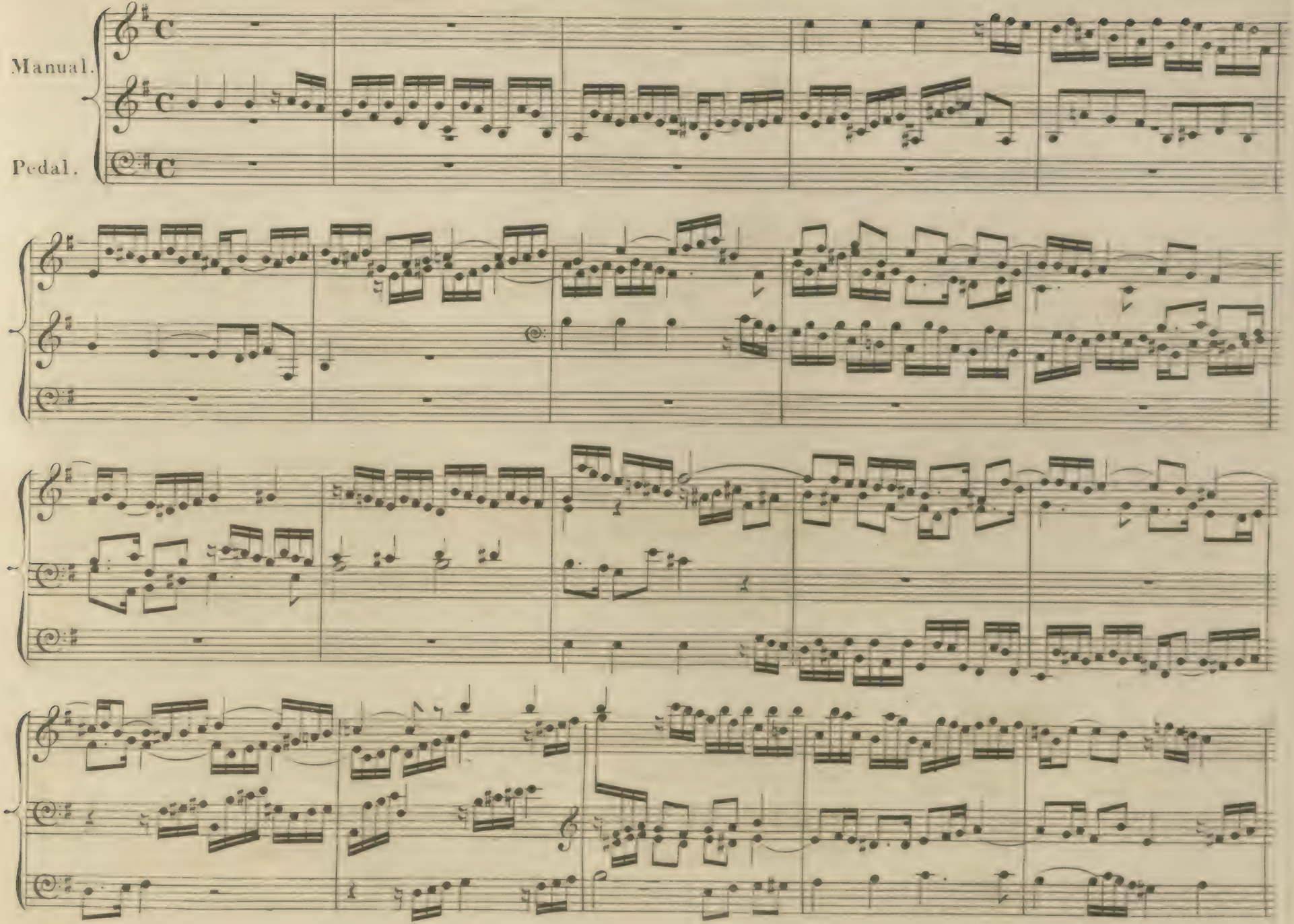
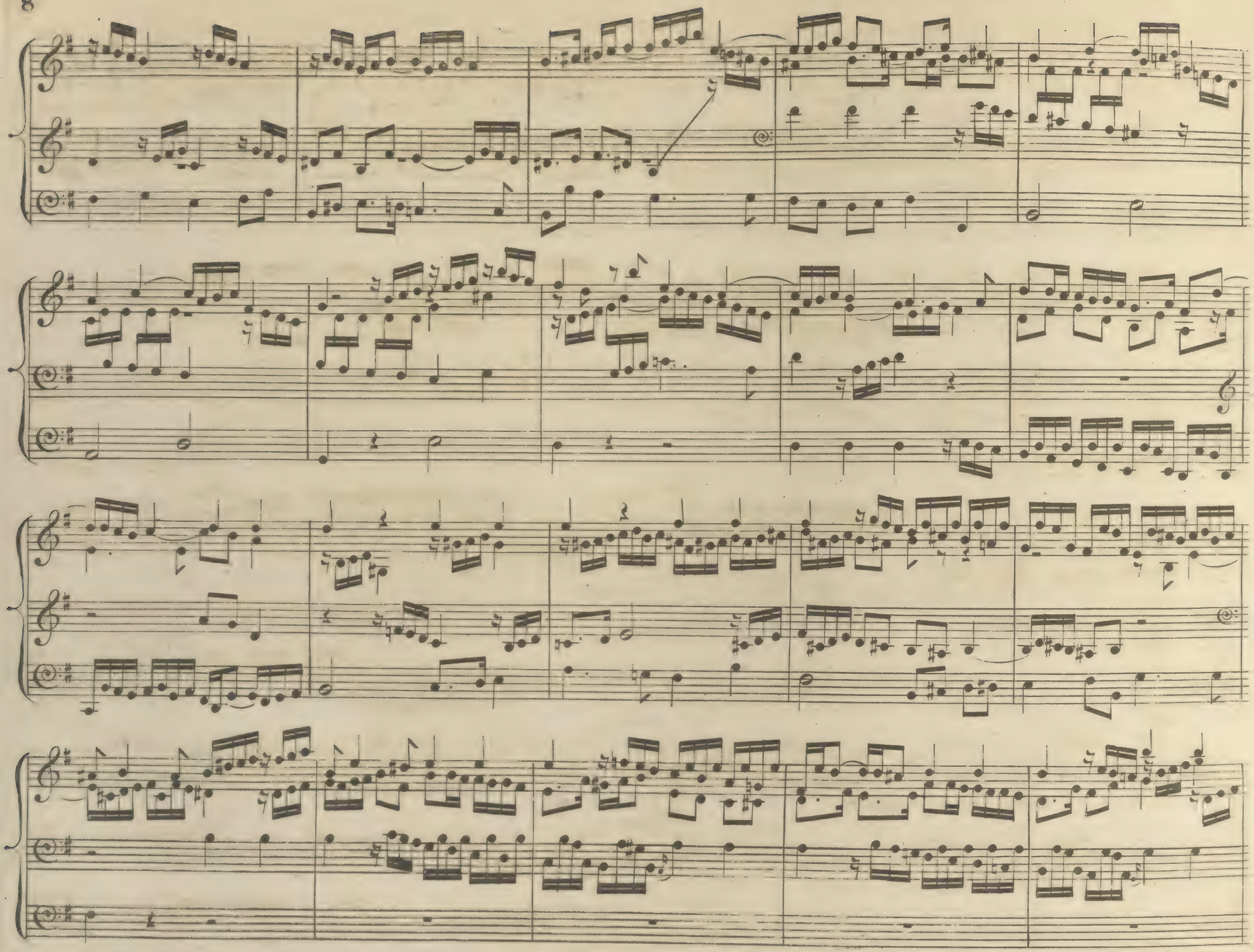
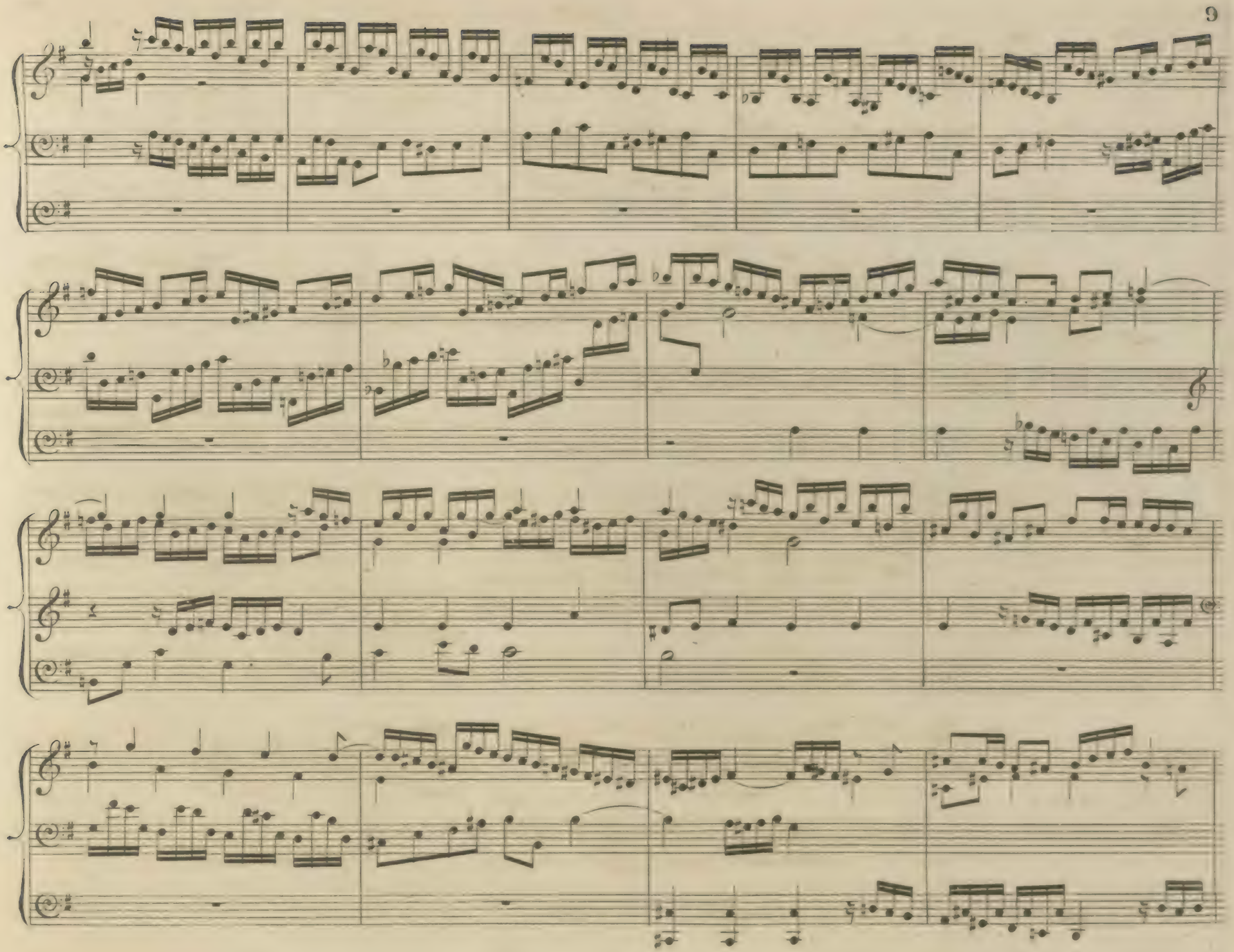


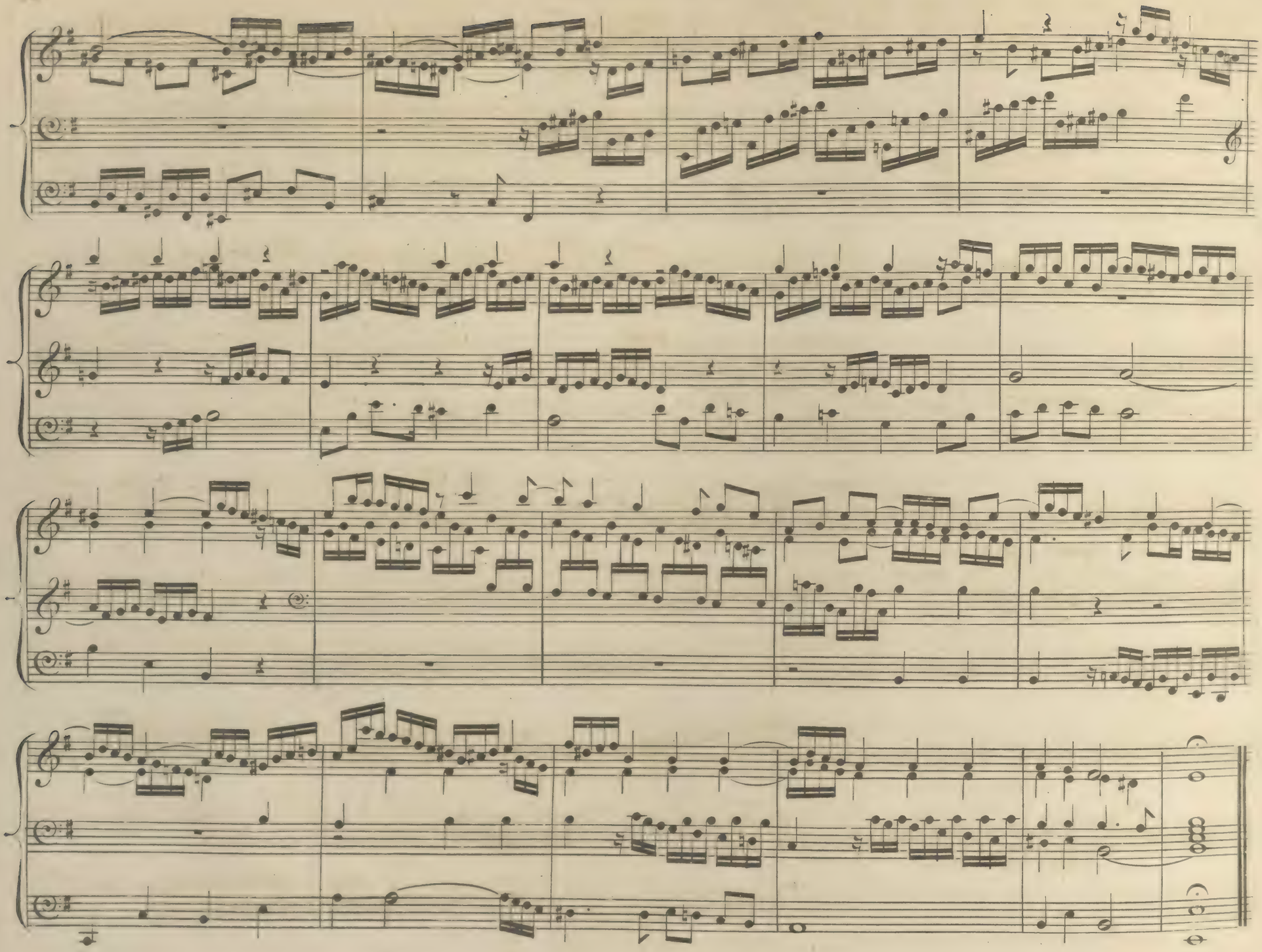


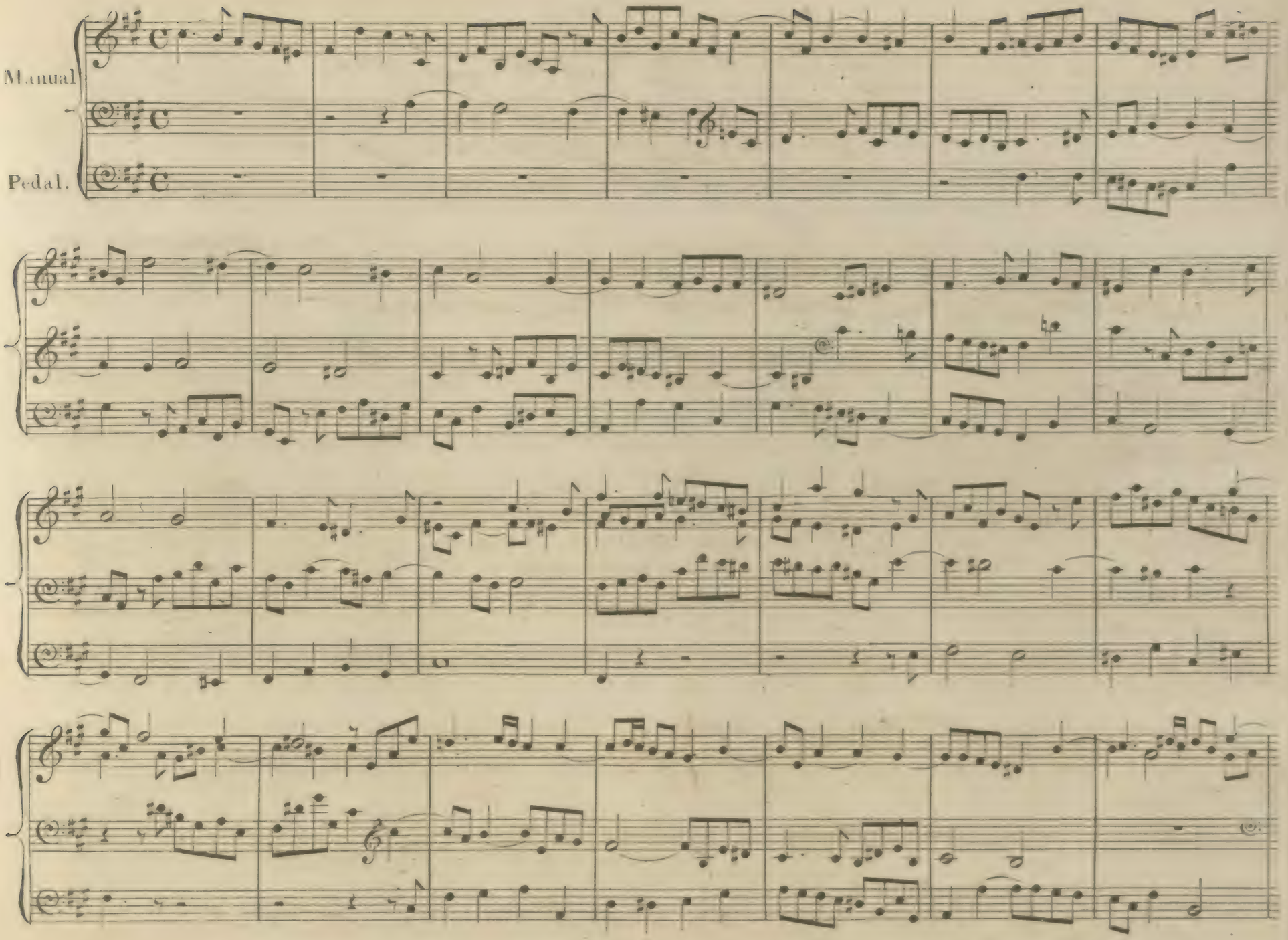


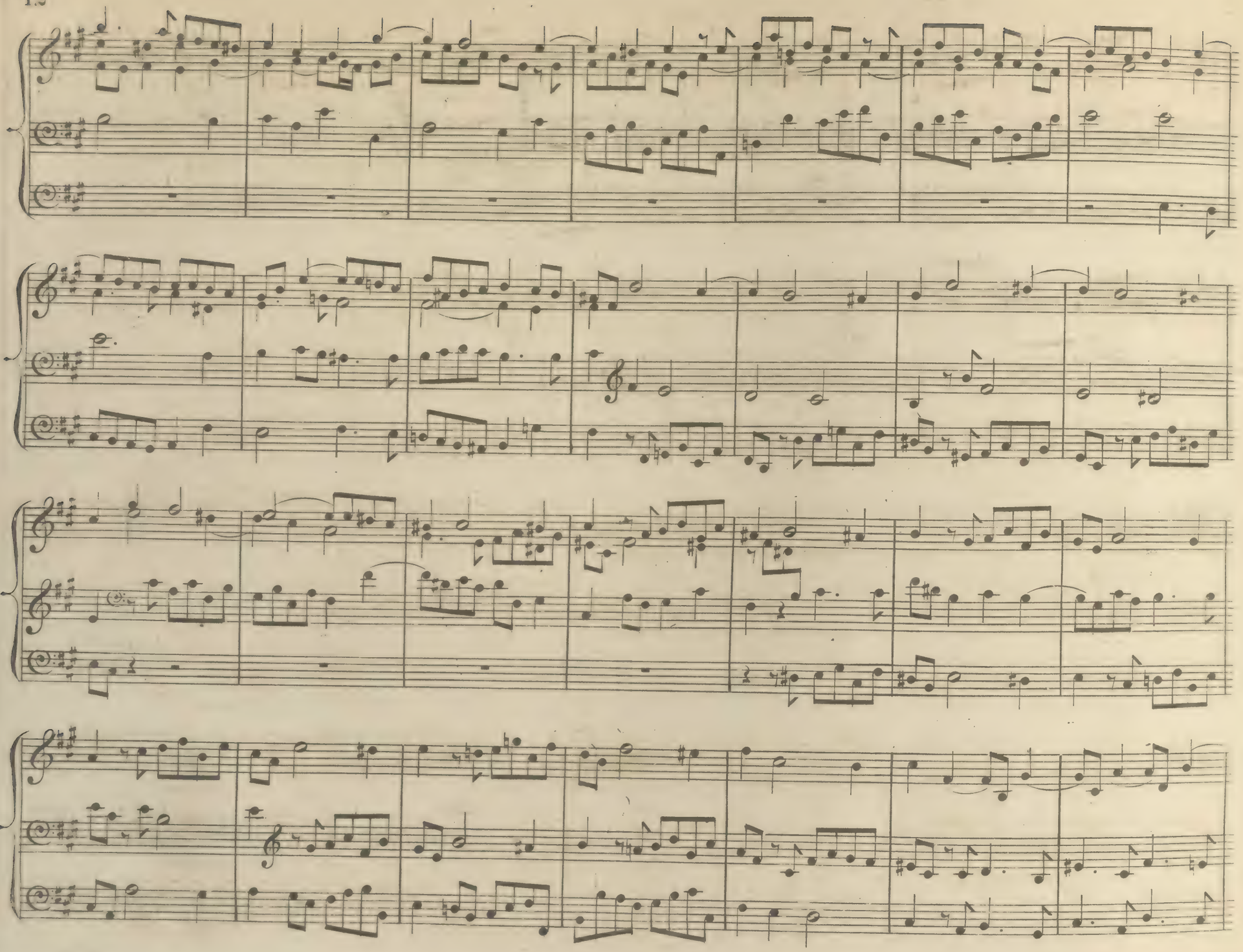

Manual.
Pedal.

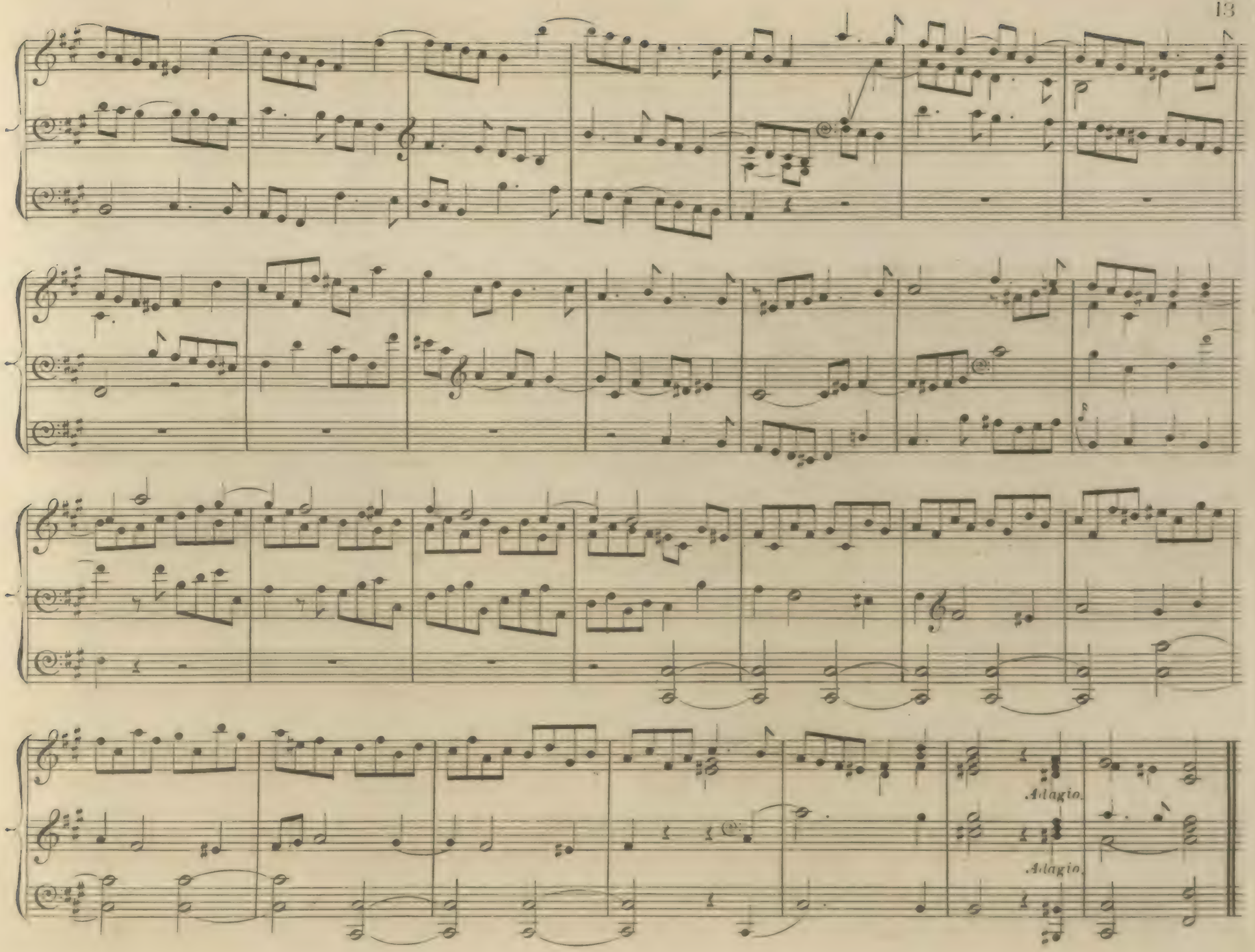


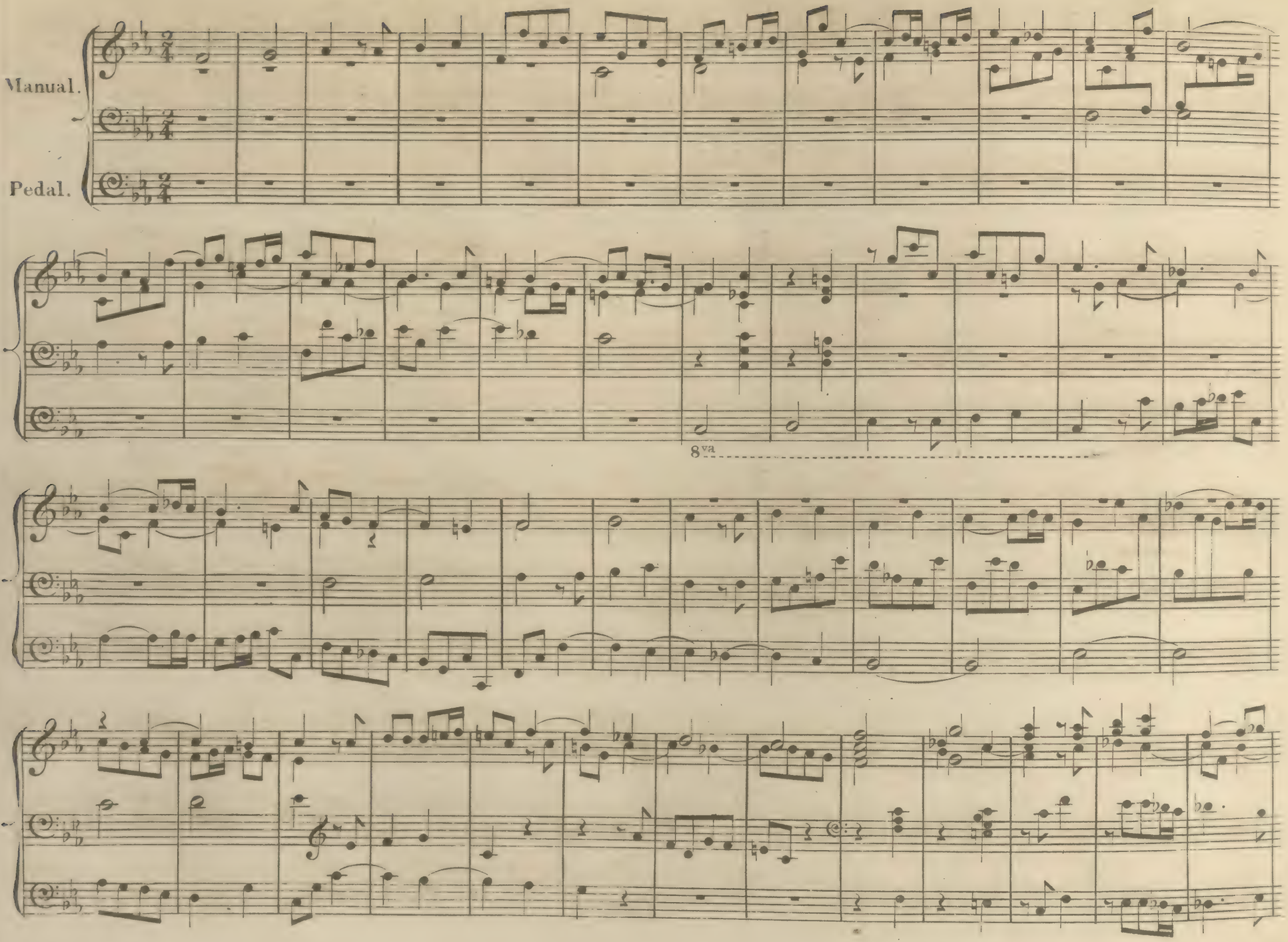


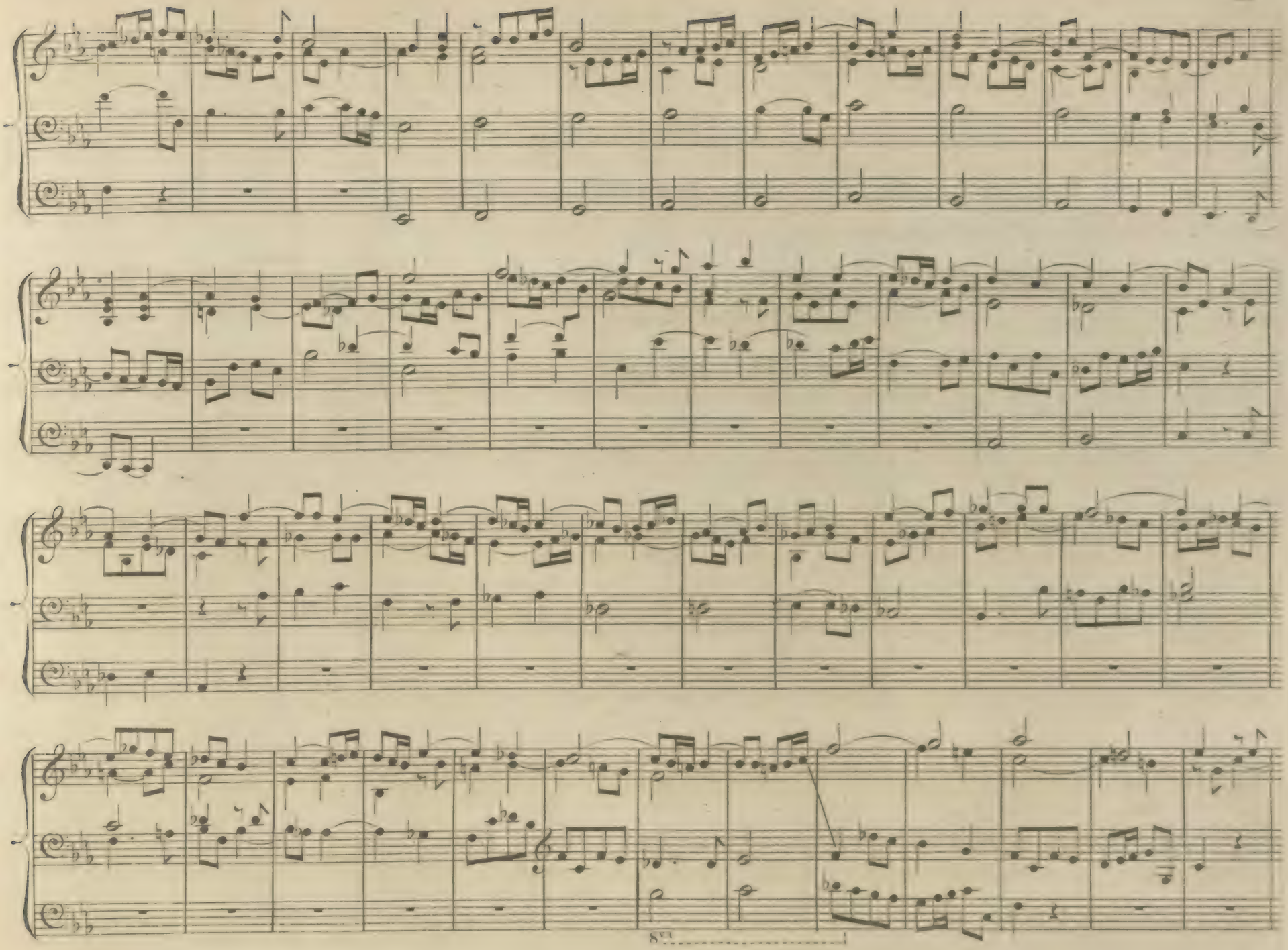


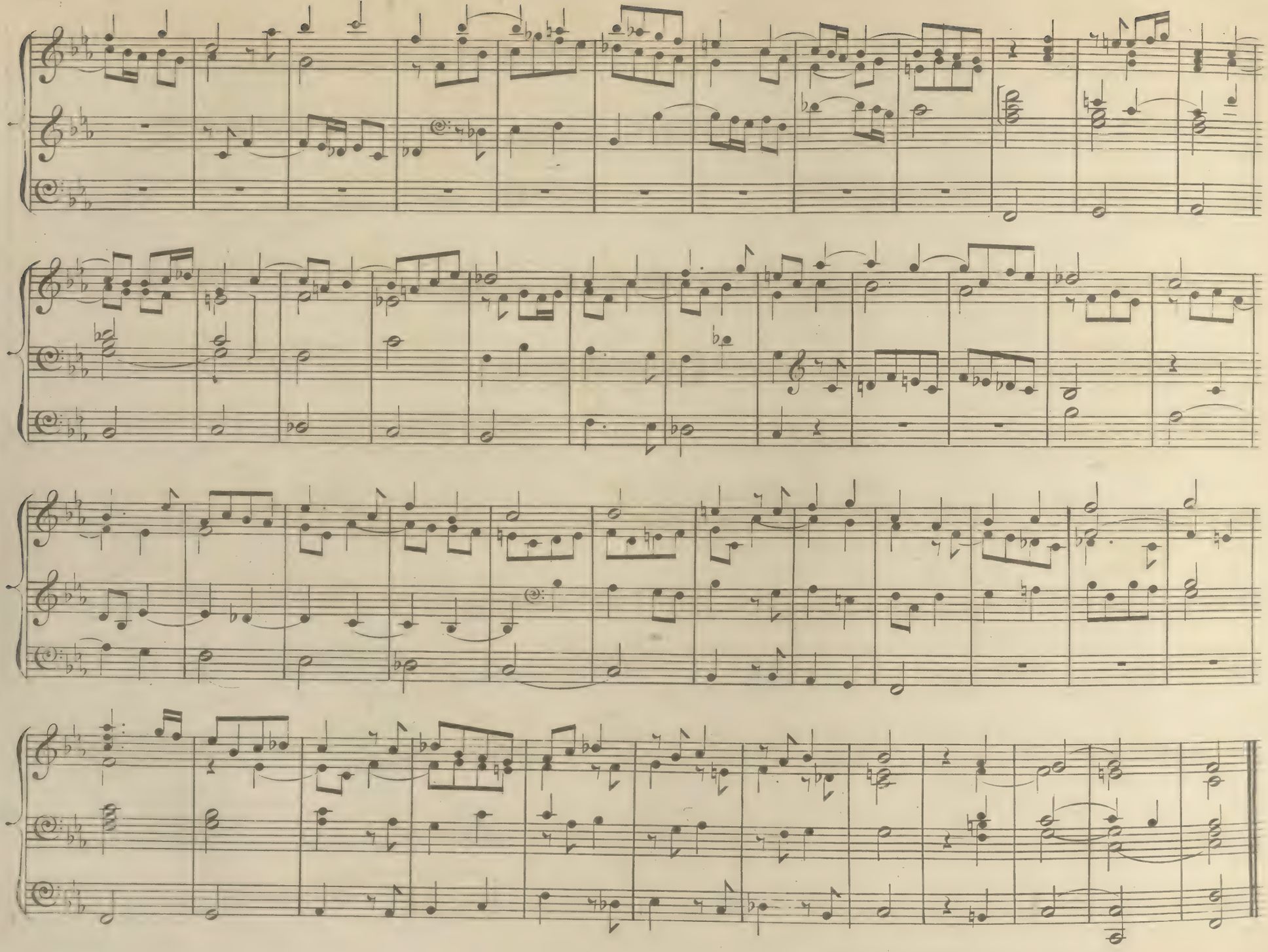

Manual
Pedal.




Adagio.
Adagio.


Manual.
Pedal.
8va





H404/16
78

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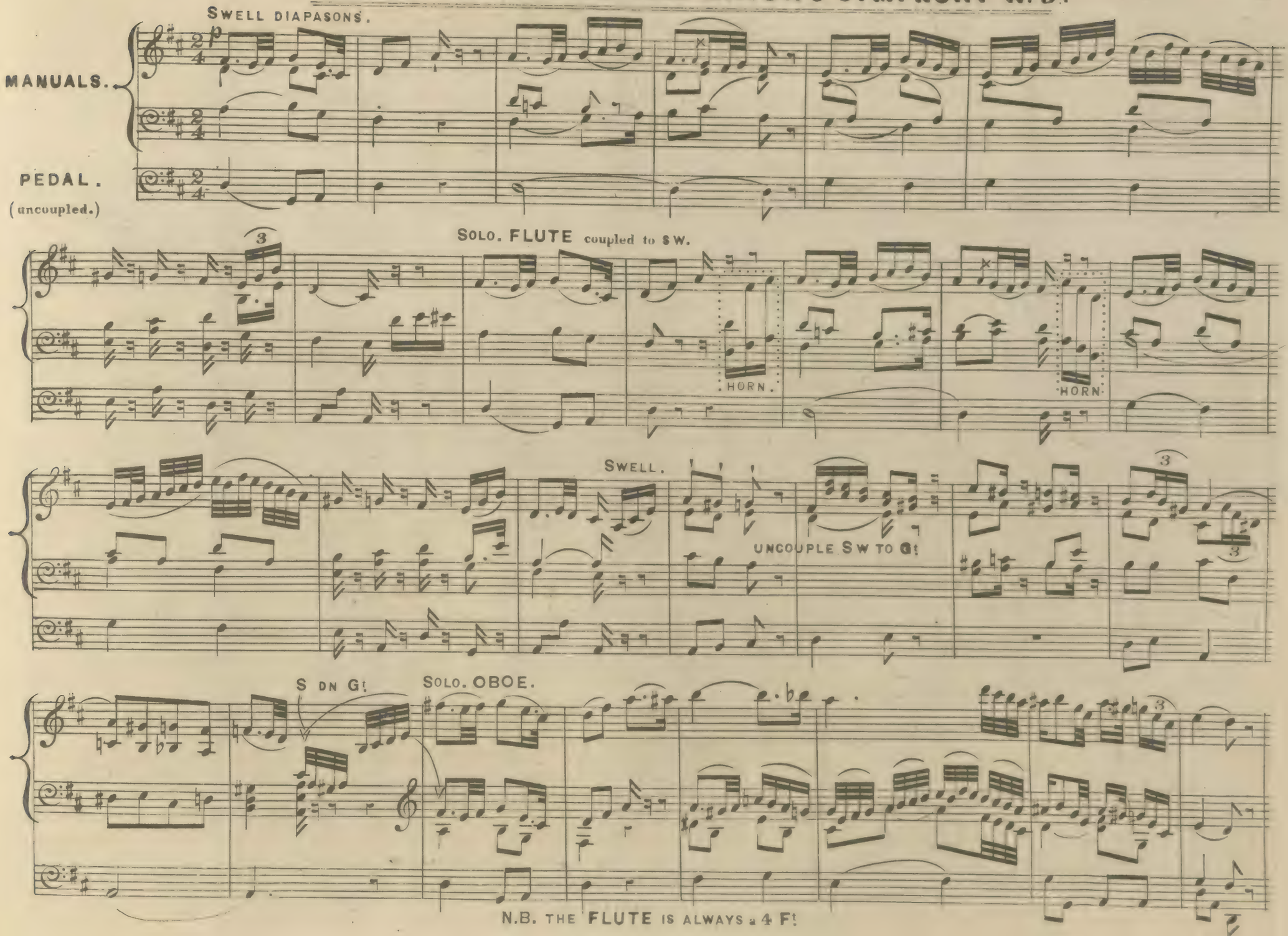
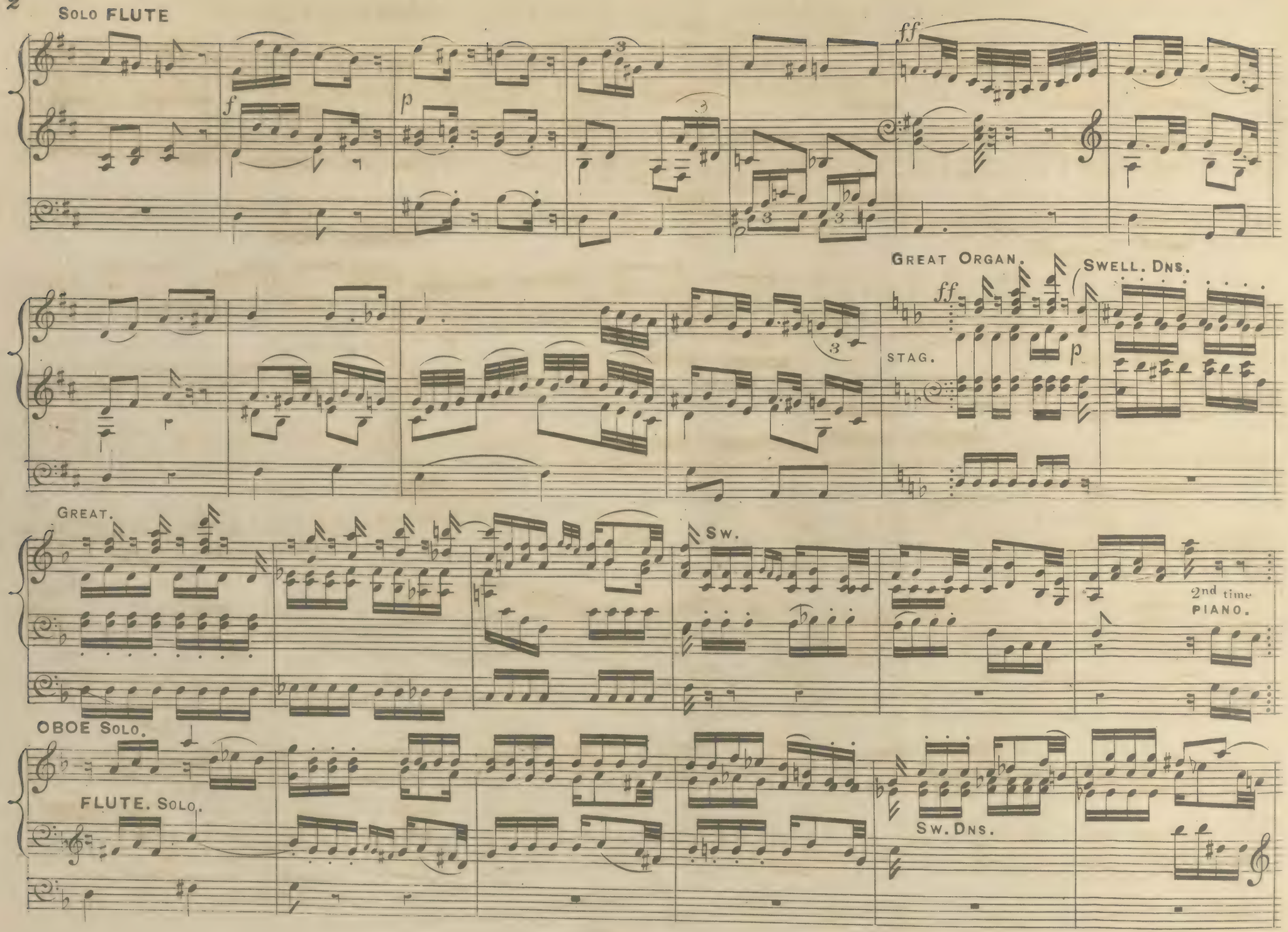
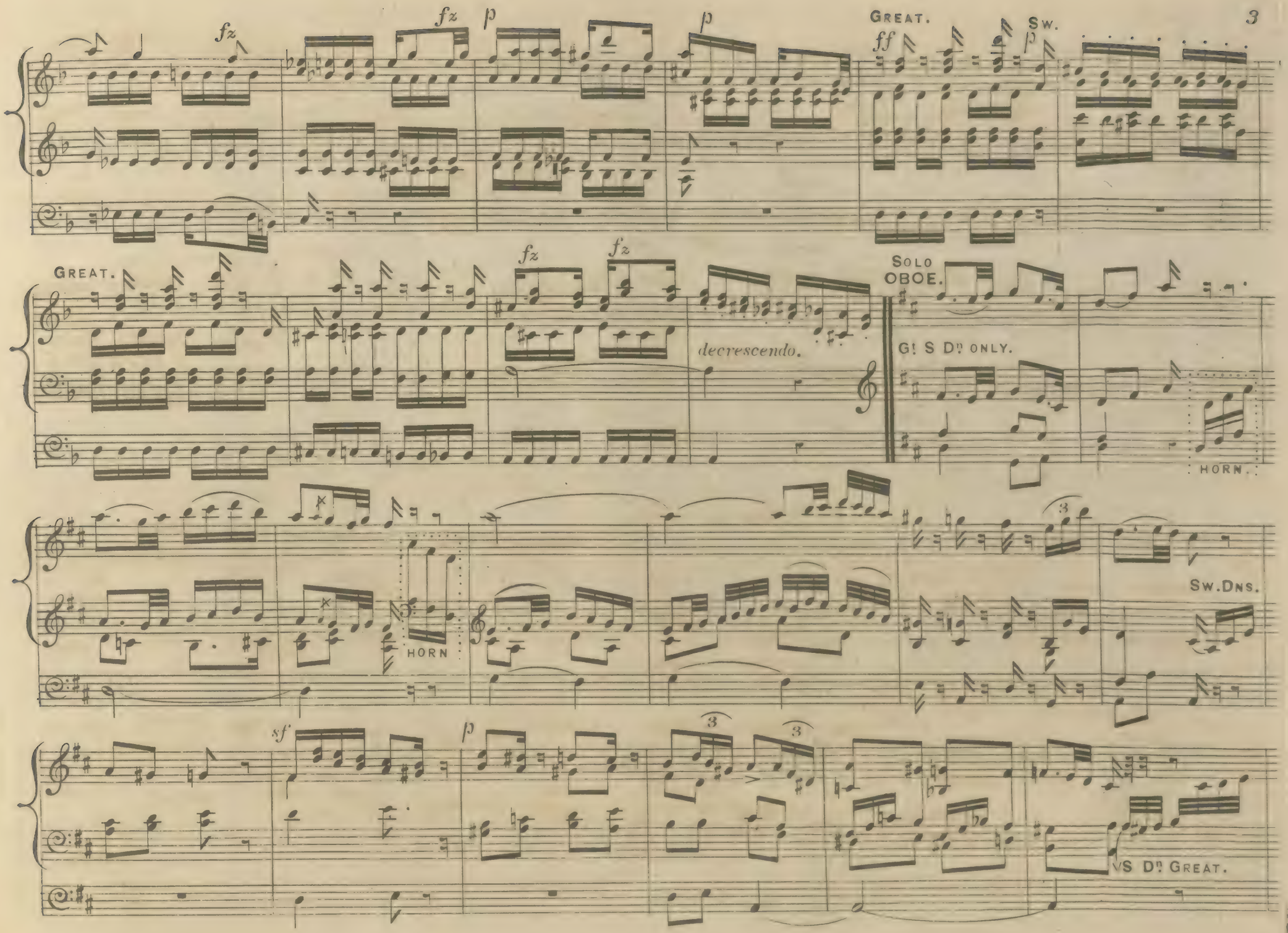
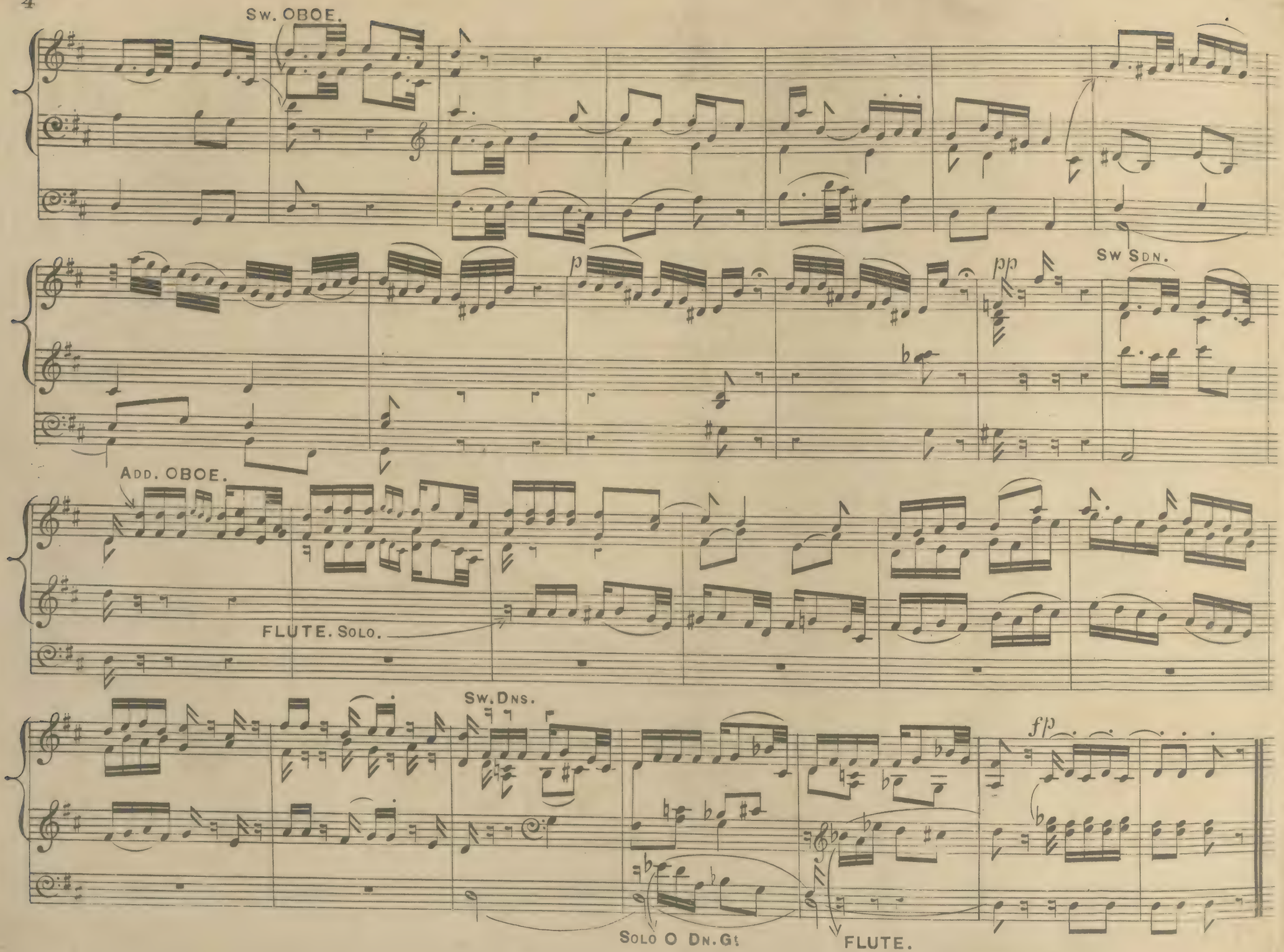



Solo FLUTE
f
p
ff
Great Organ.
Swell. Dns.
ff
p
Stag.
Great.
Sw.
2nd time
PIANO.
OBOE Solo.
FLUTE. Solo.
Sw. Dns.


fz
fz
p
p
GREAT.
ff
SW.
p
GREAT.
fz
fz
decrescendo.
SOLO
OBOE.
G! S Dn ONLY.
HORN.
HORN
SW.DNS.
sf
p
3
3
3
S Dn GREAT.


Sw. OBOE.
p
pp
Sw Sdn.
Add. OBOE.
FLUTE. Solo.
Sw. Dns.
fp
Solo O Dn. G!
FLUTE.

R.C.M. London

6
OUVERTUREN
von
G. F. HÄNDEL
nach der Partitur für die
Orgel
oder das
Pedal-Pianoforte
übertragen
von
EMIL CARL HENNIG

Eigenthum des Verlegers — Eingetr. in das Vereinsarchiv.

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im Bureau der Musique von C. F. Peters.
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№ 1. Ouverture	zu Athalia	10 Ngr.	№ 4. Ouverture	zu Messias	7½ Ngr.
- 2. -	- einem Psalm	7½ -	- 5. -	- Esther	12½ -
- 3. -	- Alexanderfest	10 -	- 6. -	- Saul	20 -

3191 – 96

H404 / 17
rcma8708

OUVERTURE zu dem ORATORIUM: **ESTHER** von **G.F. HÄNDEL.**

Nach der Originalpartitur für die Orgel übertragen von E.C. Hennig.

№ 5.

Andante.(*)

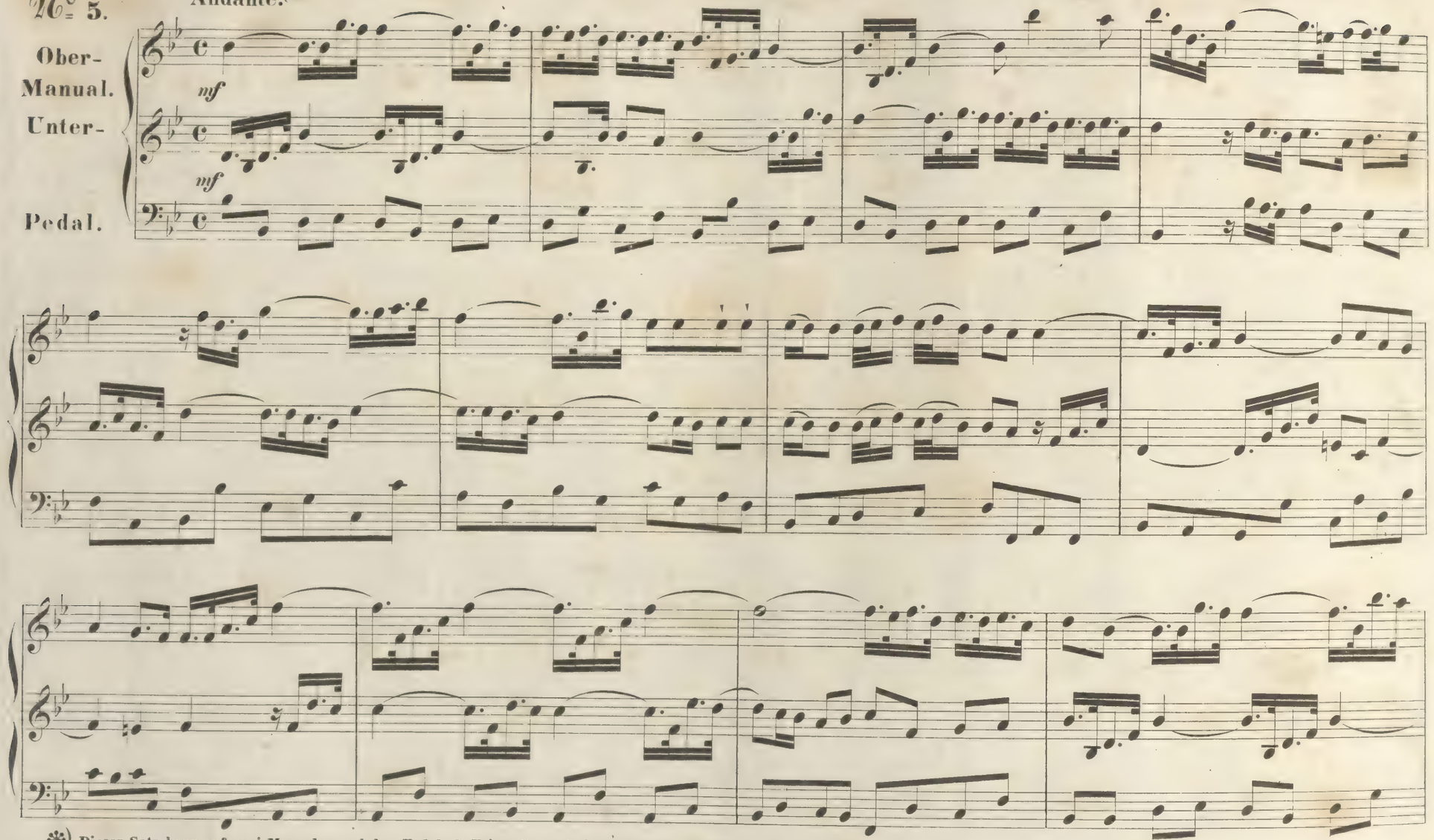
Ober-Manual.

Unter-

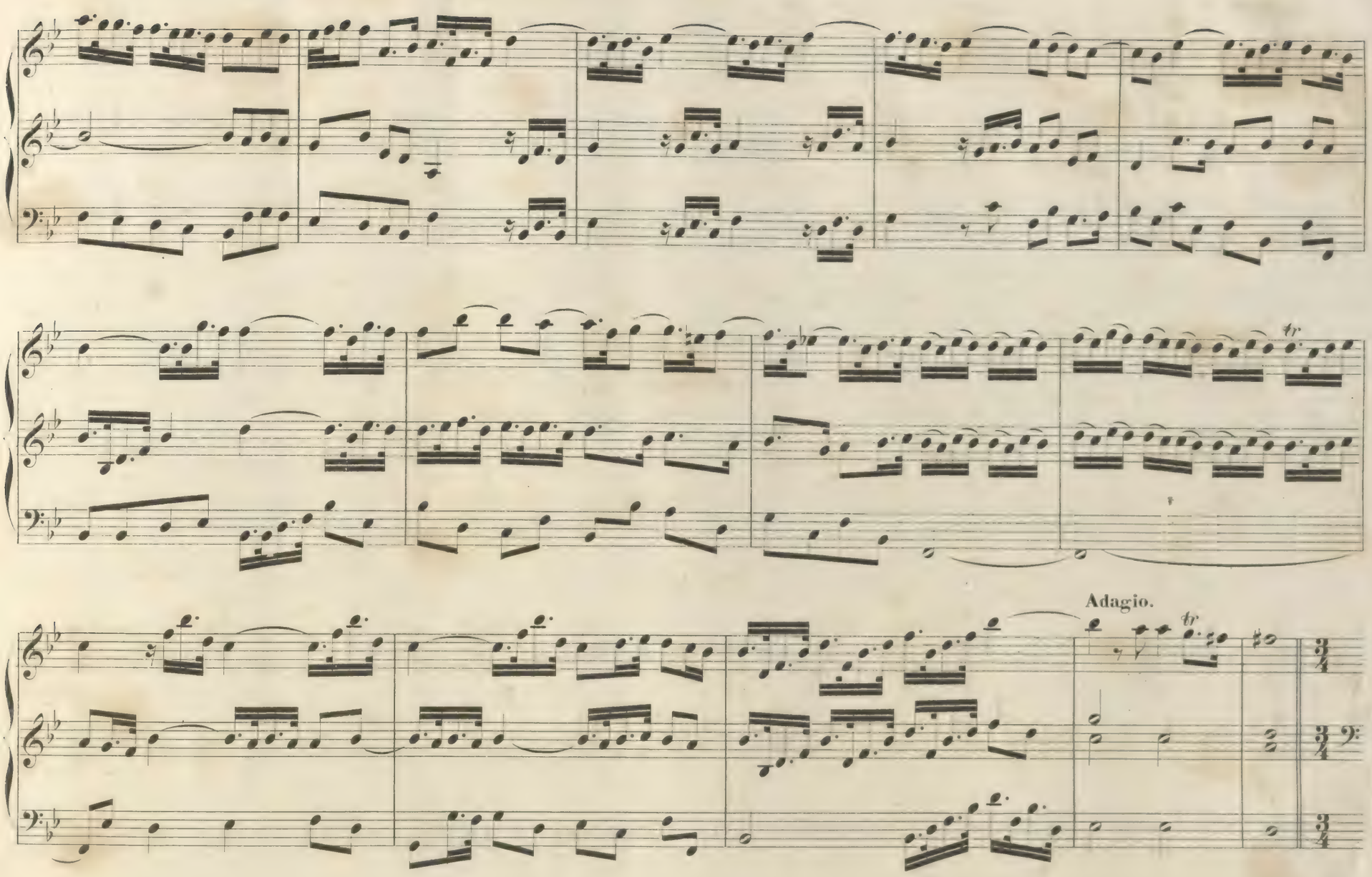
Pedal.

mf

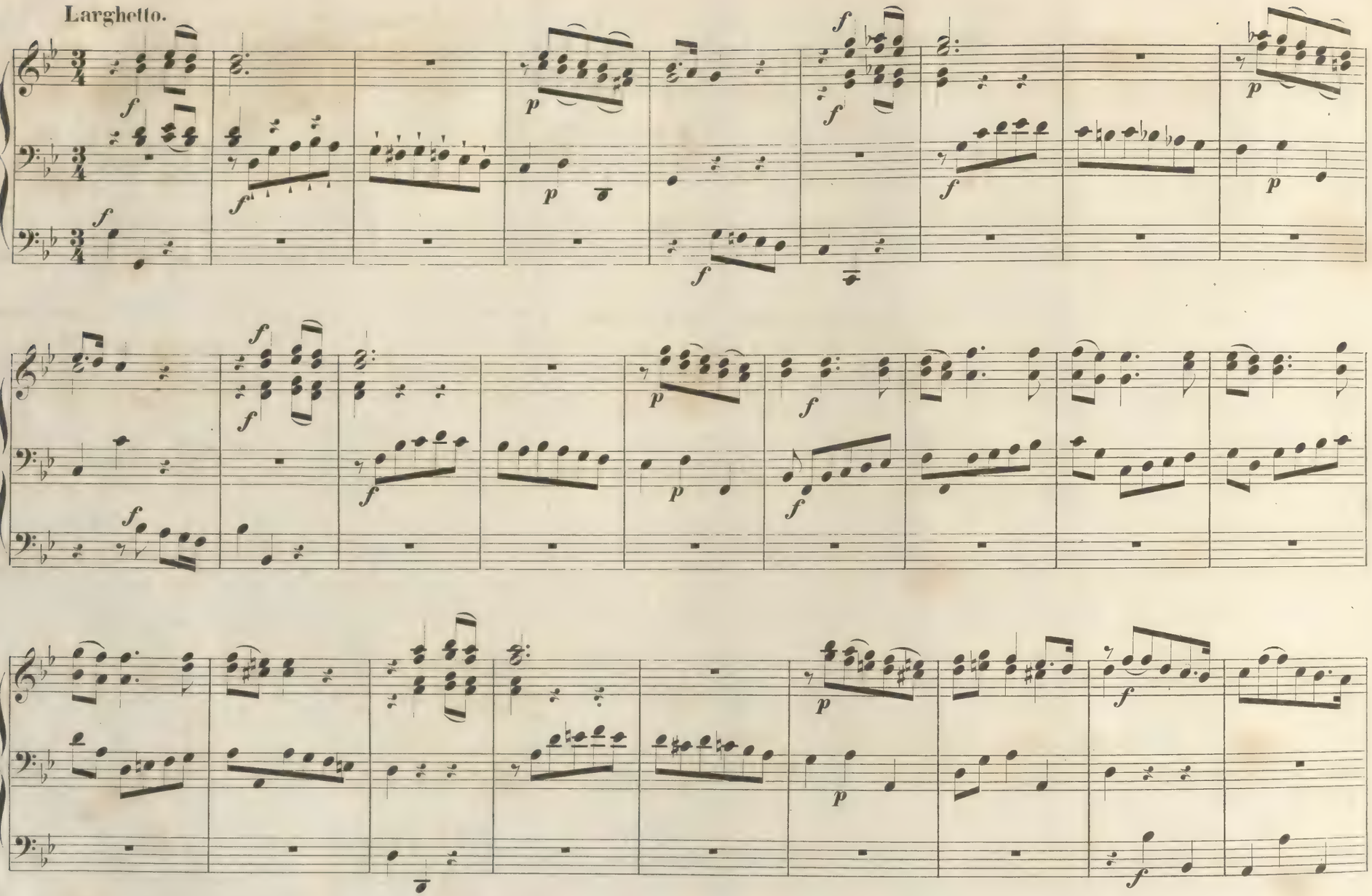
mf



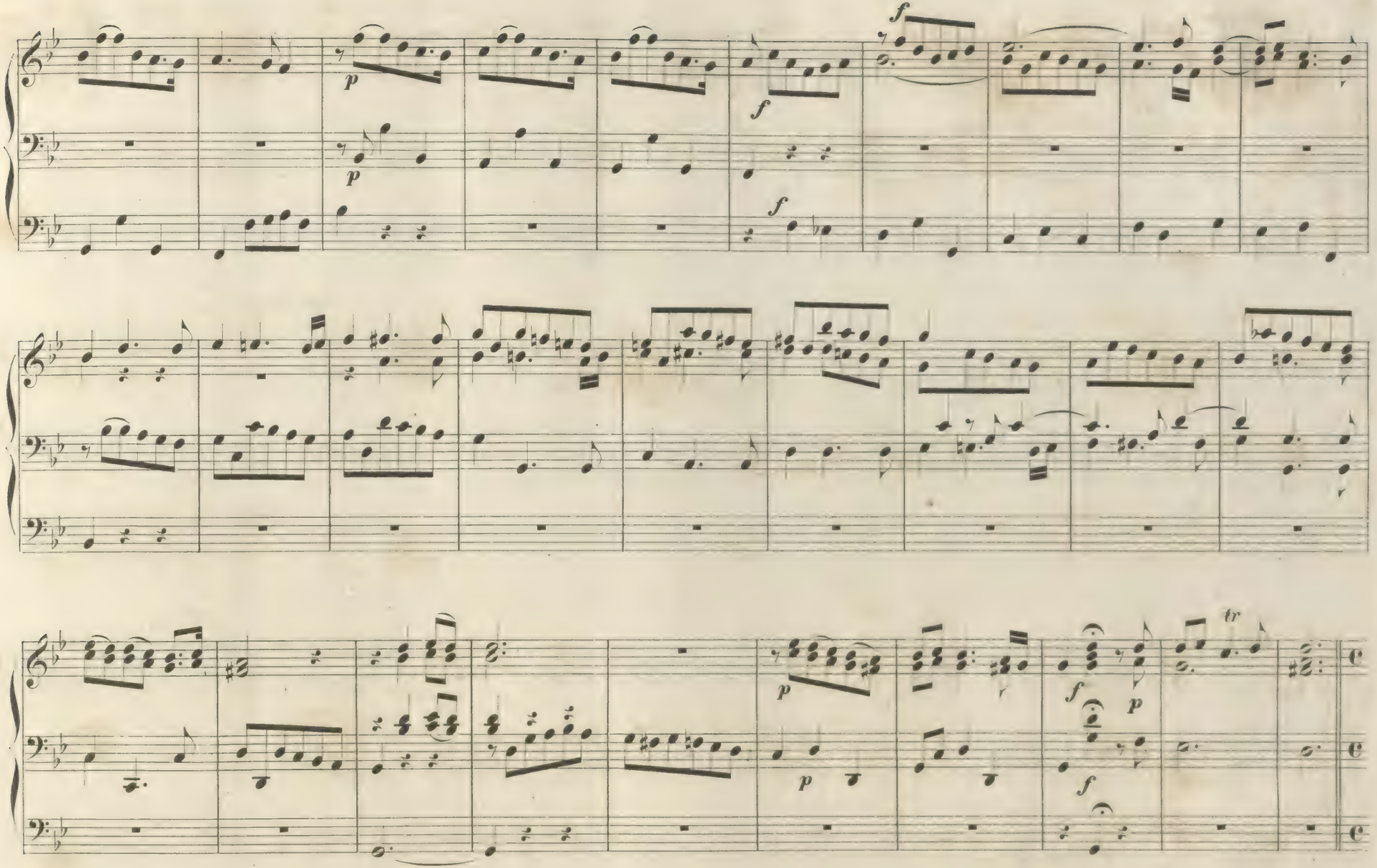
(*) Dieser Satz kann auf zwei Manualen und dem Pedal als Trio, oder auf einem Manual mit Pedal, oder auch auf dem Manual allein ausgeführt werden.


Adagio.

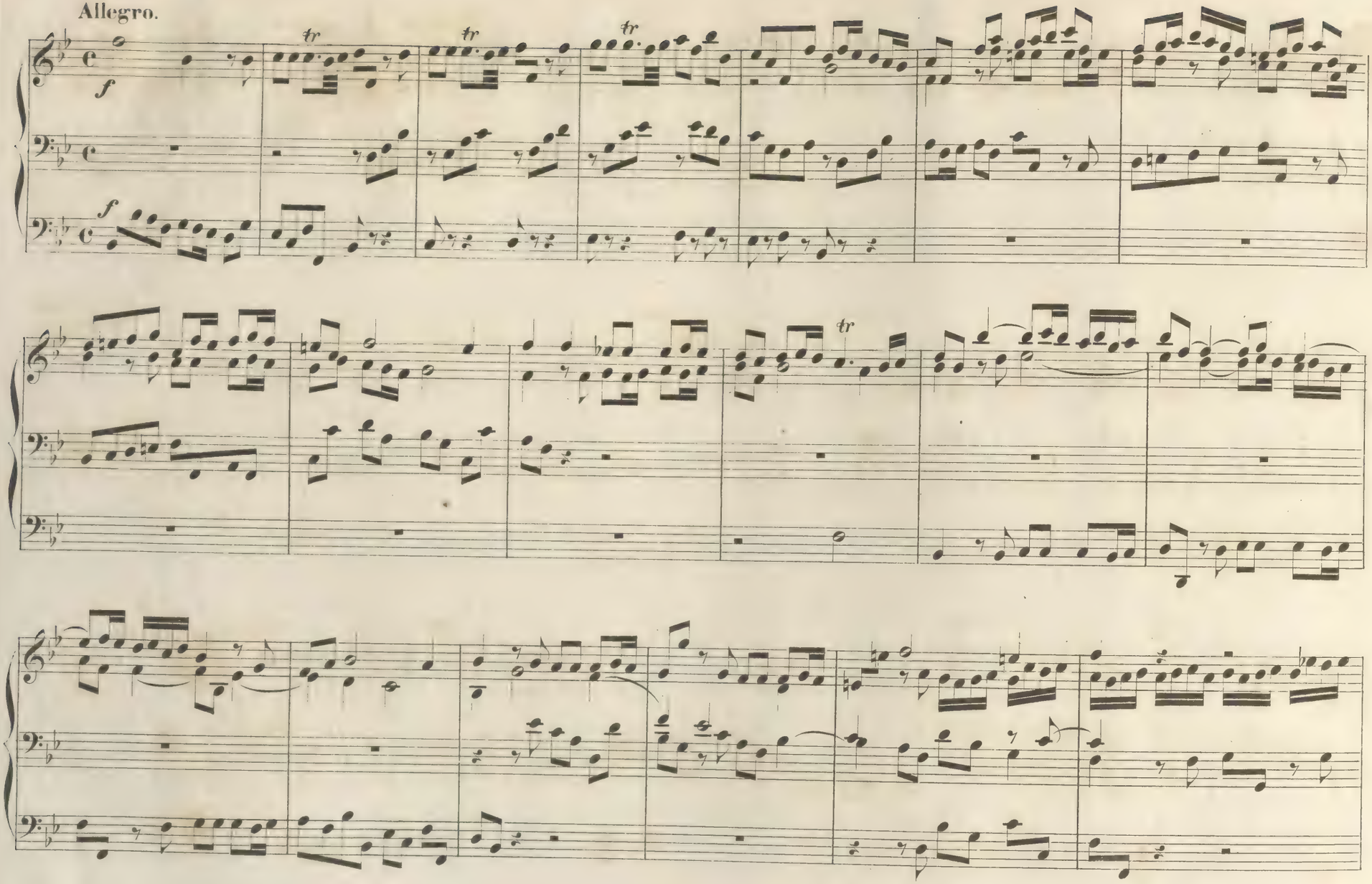
Larghetto.

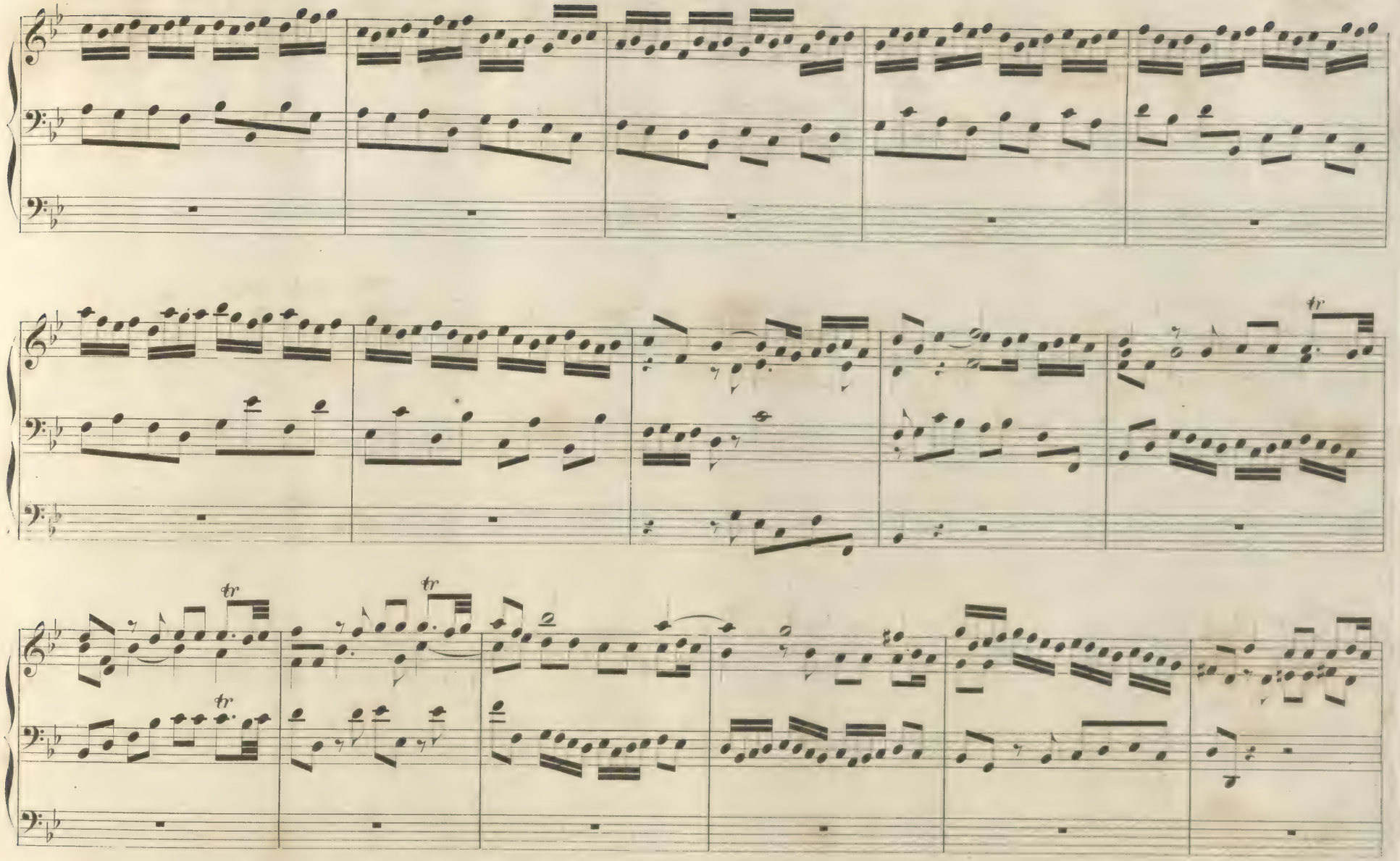


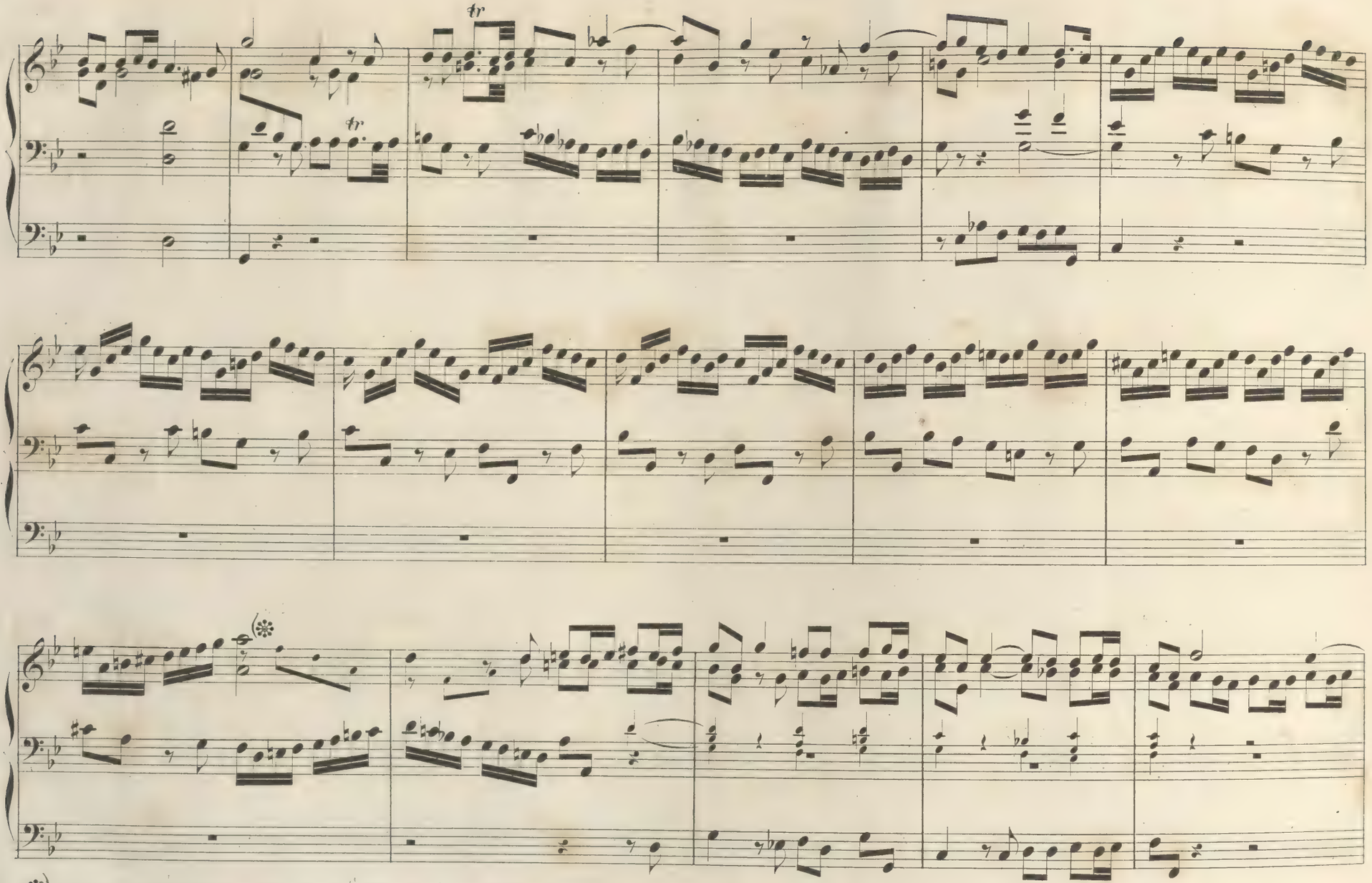
Anm. *f* bedeutet Hauptmanual, *p* Oberwerk; das Pedal ist immer *f*.


f
p
p
f
f
p
p
f
f
p
tr

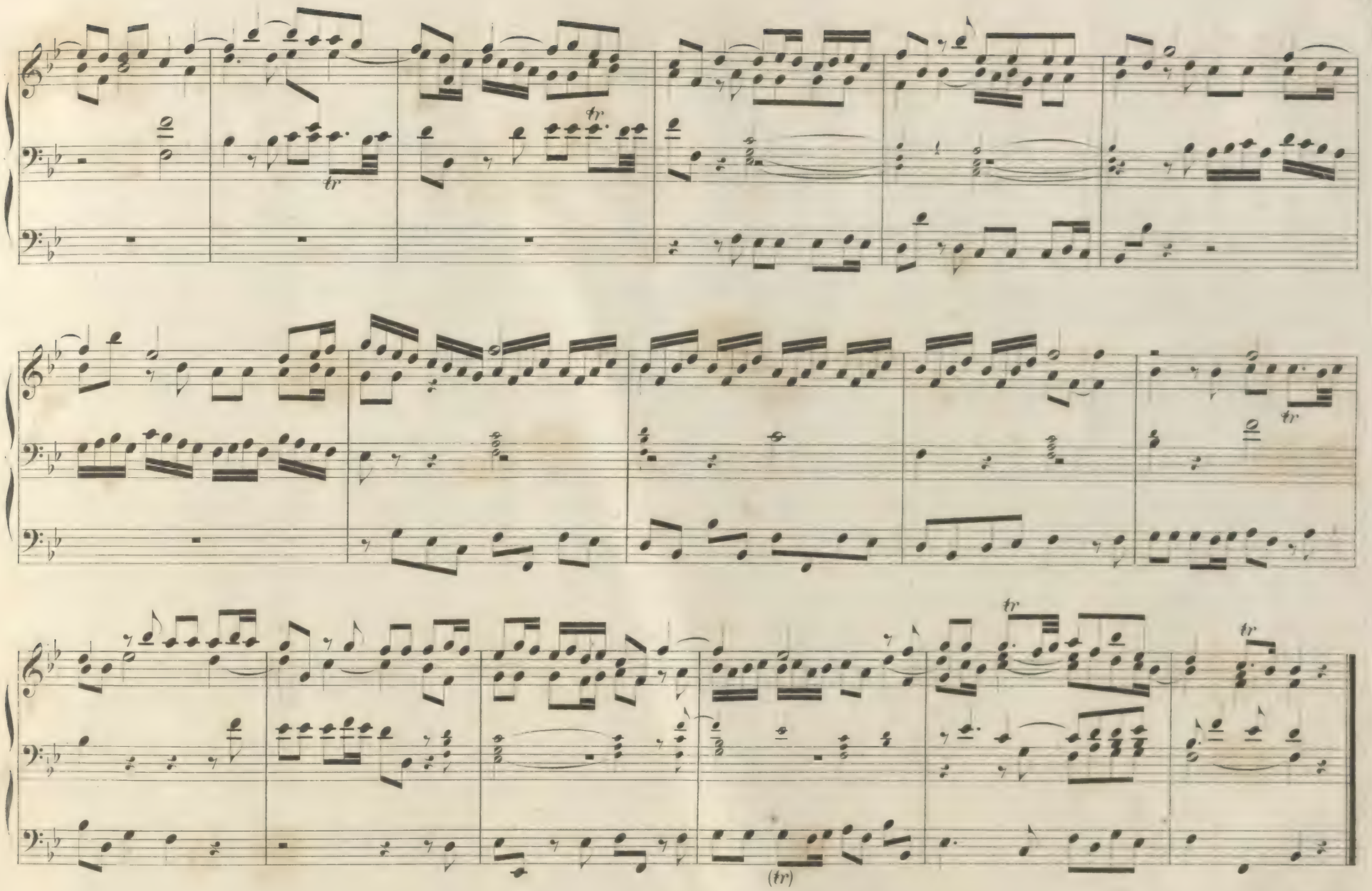
Allegro.




tr
tr
tr
tr



(*) Die kleinen Noten (nicht von Händel gesetzt) können weggelassen werden.



FINE.

ORGEL-VORSPIELE

ZUM GEBRAUCH BEIM ÖFFENTLICHEN GOTTESDIENSTE,

komponirt

und

dem Herrn Hofrath und Kapellmeister

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2
H404/18
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Hauptman: *Flaut major 8 Fuſs und Salicet 8 Fuſs.*

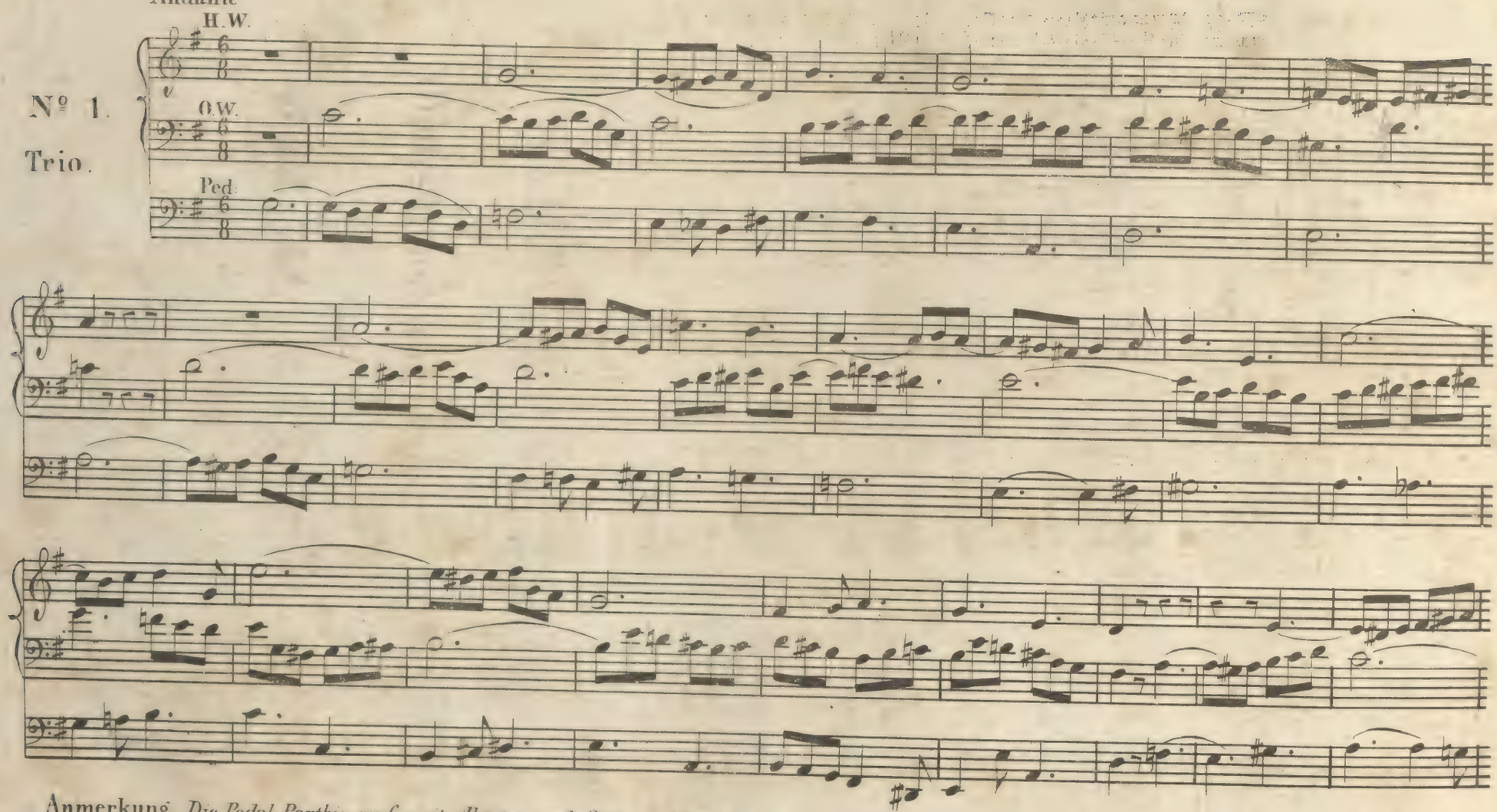
Oberw. *Flaut amabile 8 Fuſs und Gamba 8 Fuſs.*

Ped: *Quintatön 16 Fuſs, Subbaſs 16 Fuſs, und Octavbaſs 8 Fuſs.*

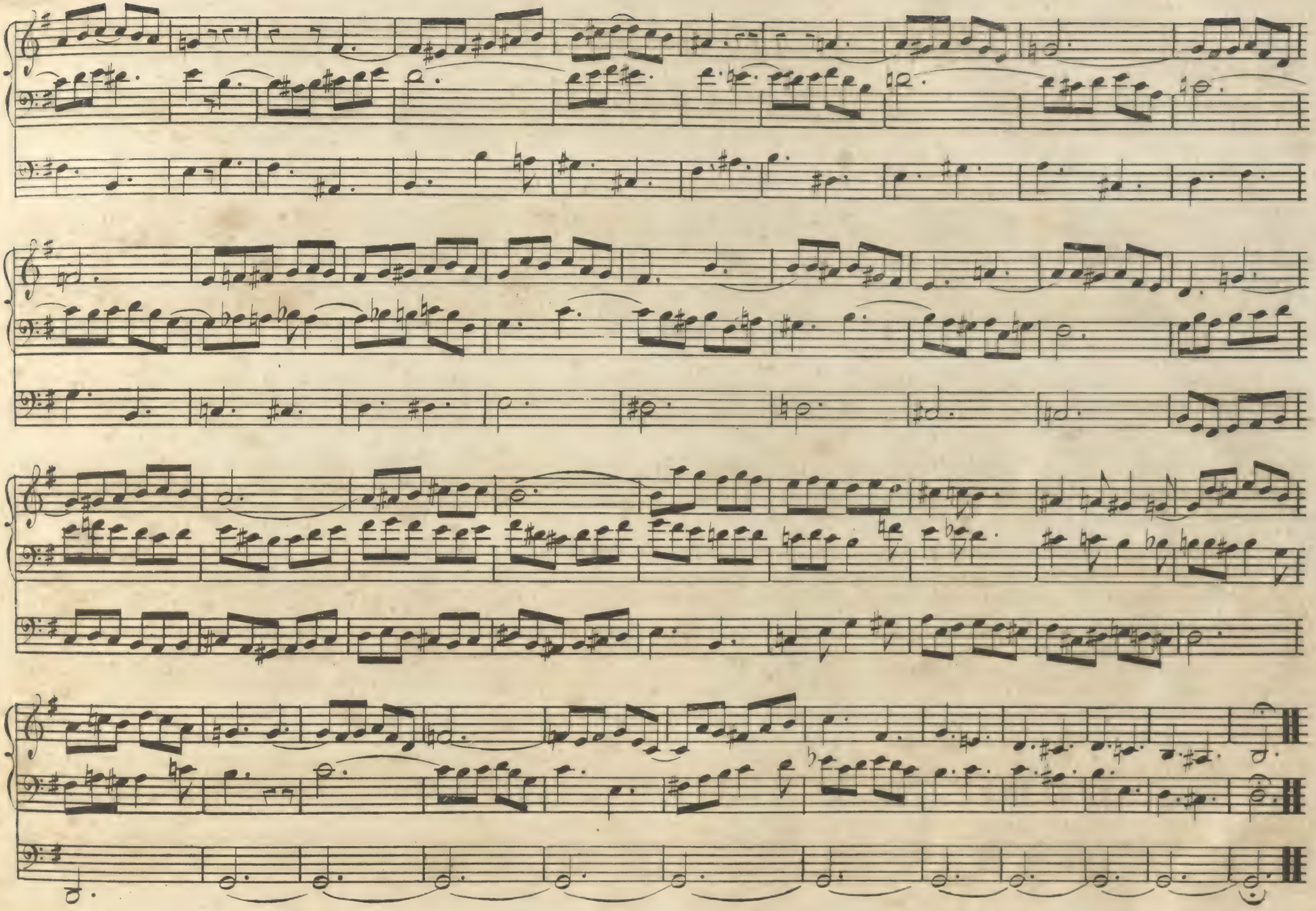
Andante

№ 1.

Trio.

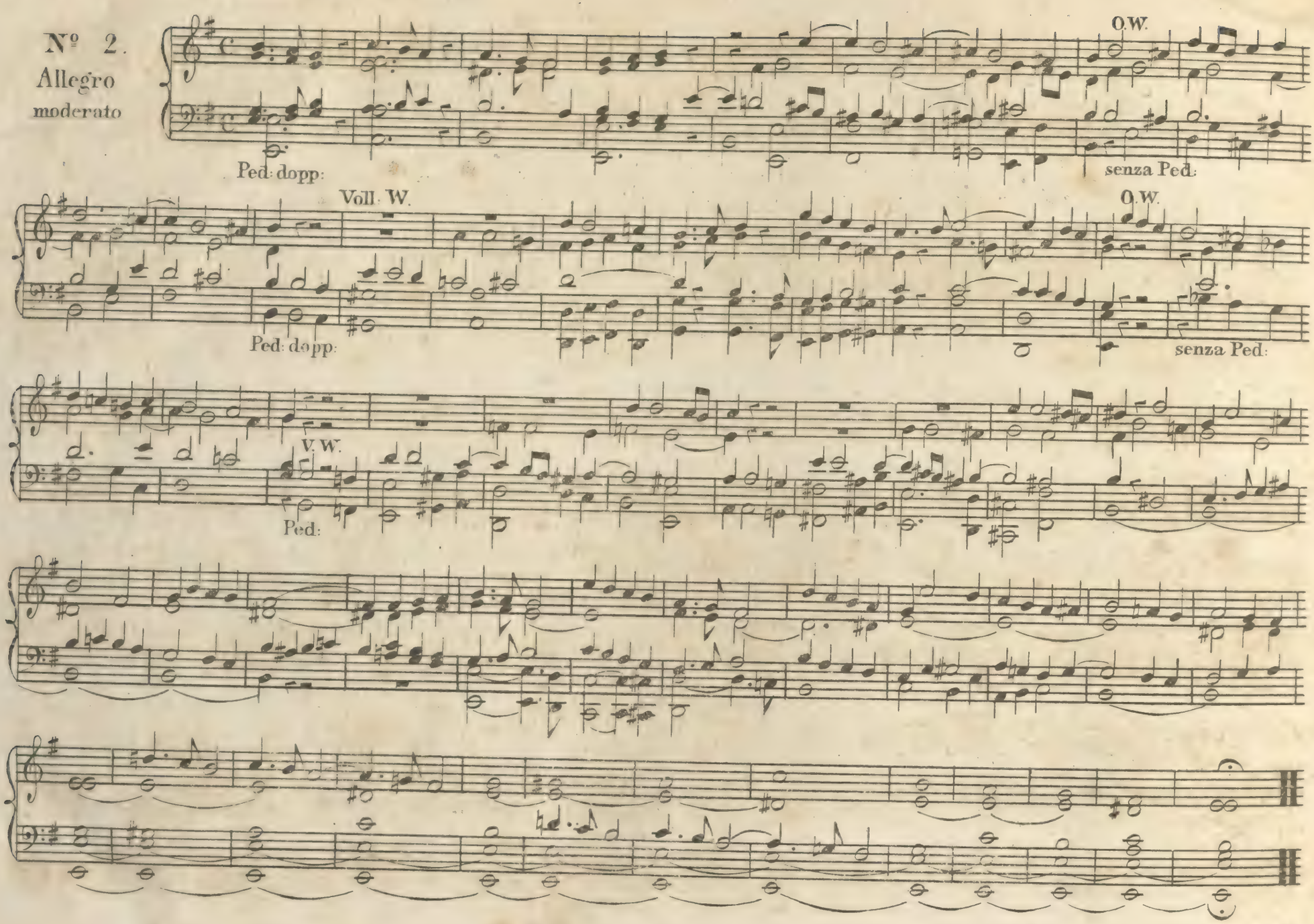


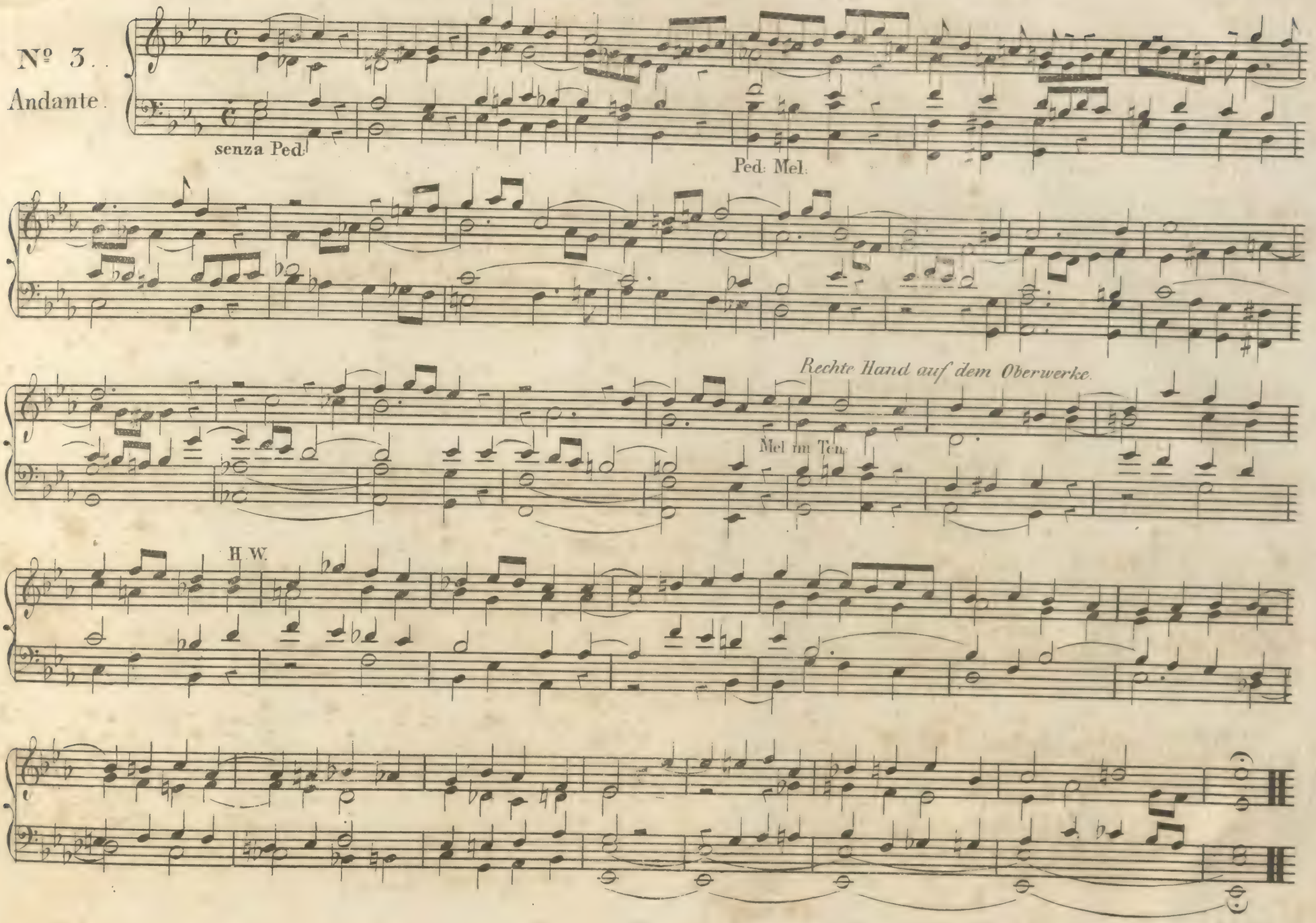
Anmerkung. *Die Pedal-Parthie muſs mit Absatz und Spitze vorgetragen werden.*



Præludium. *Mit vollem Werke.*

Nº 2.
Allegro
moderato

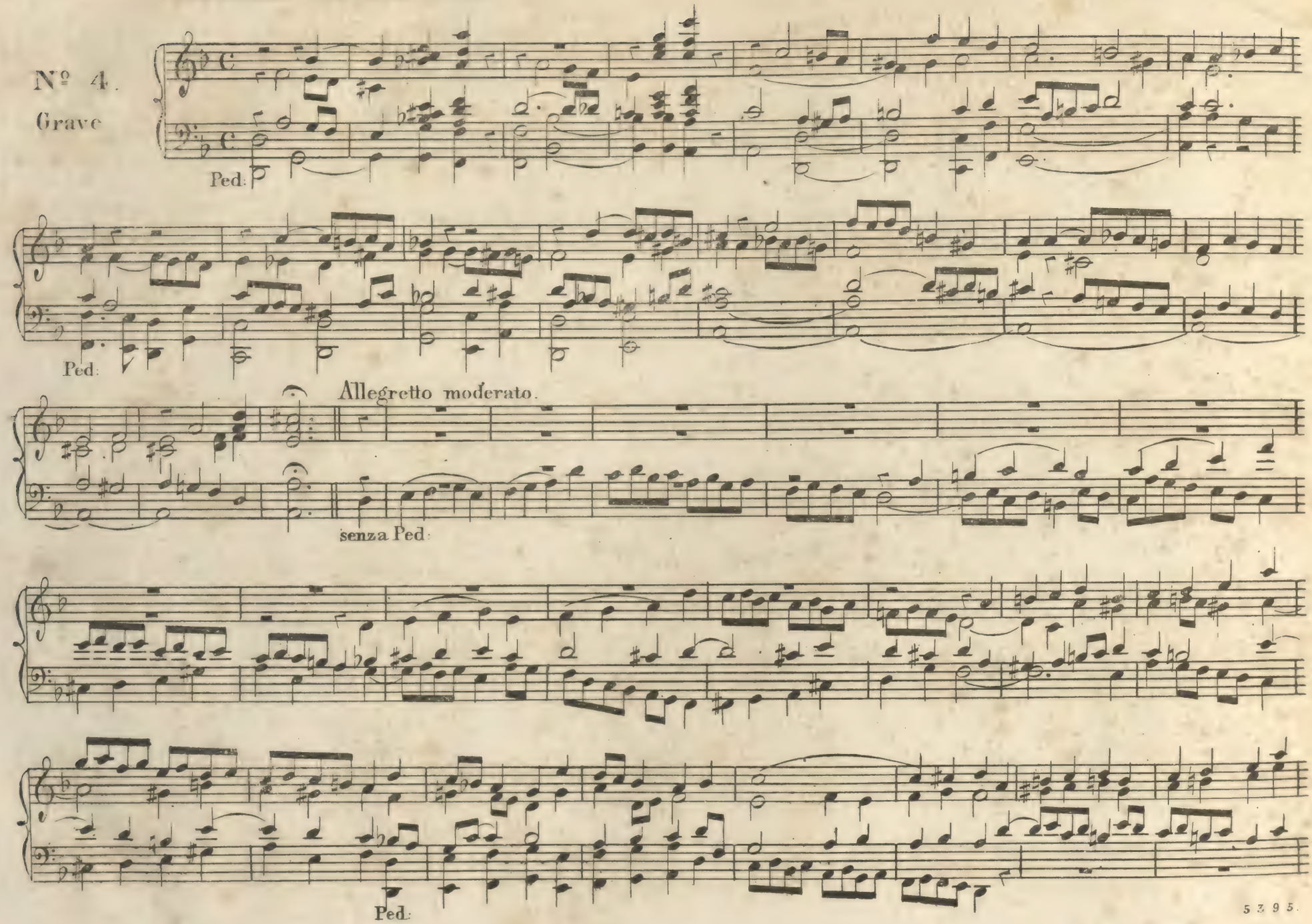


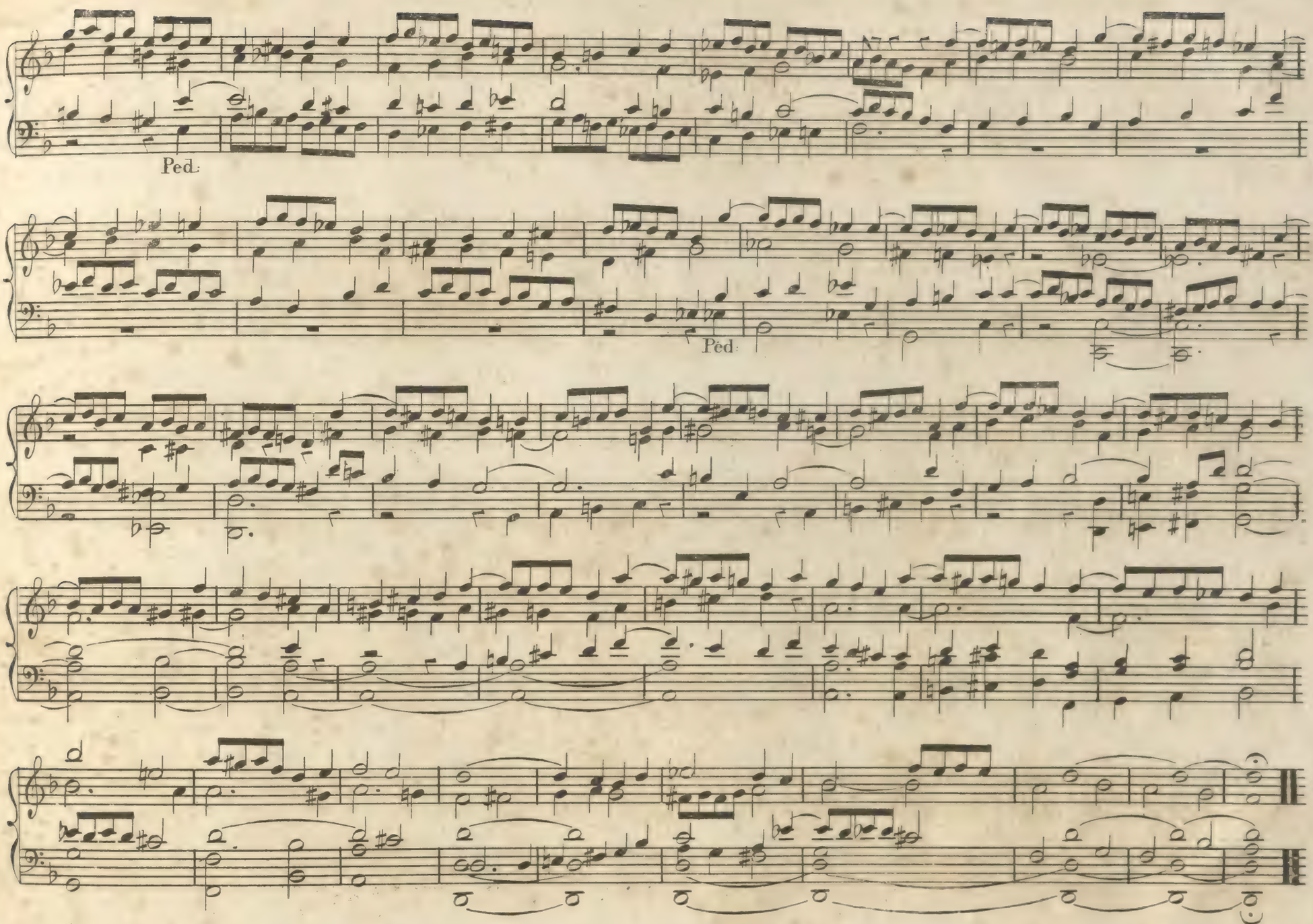

№ 3.
Andante.
senza Ped.
Ped: Mel.
Rechte Hand auf dem Oberwerke.
Mel im Ten:
H.W.

Postludium. *Mit vollem Werke.*

Nº 4.

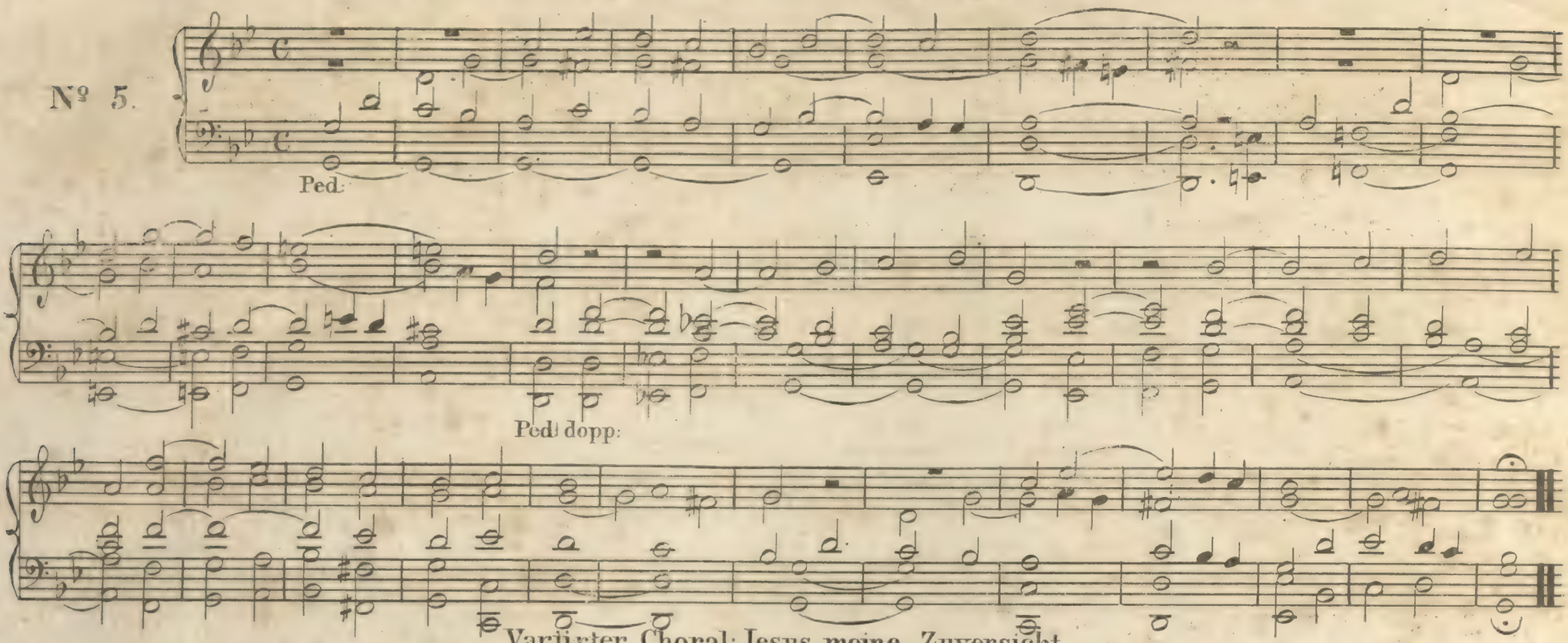
Grave




Ped.
Ped.

Choralmäfsig. *Hauptw. 16- 8- und 4 fufs. Labial-St. Oberw. 2 sanfte 8 fufs. St. Ped. 32- 16- und 8 fufs. Labial-Stimmen*

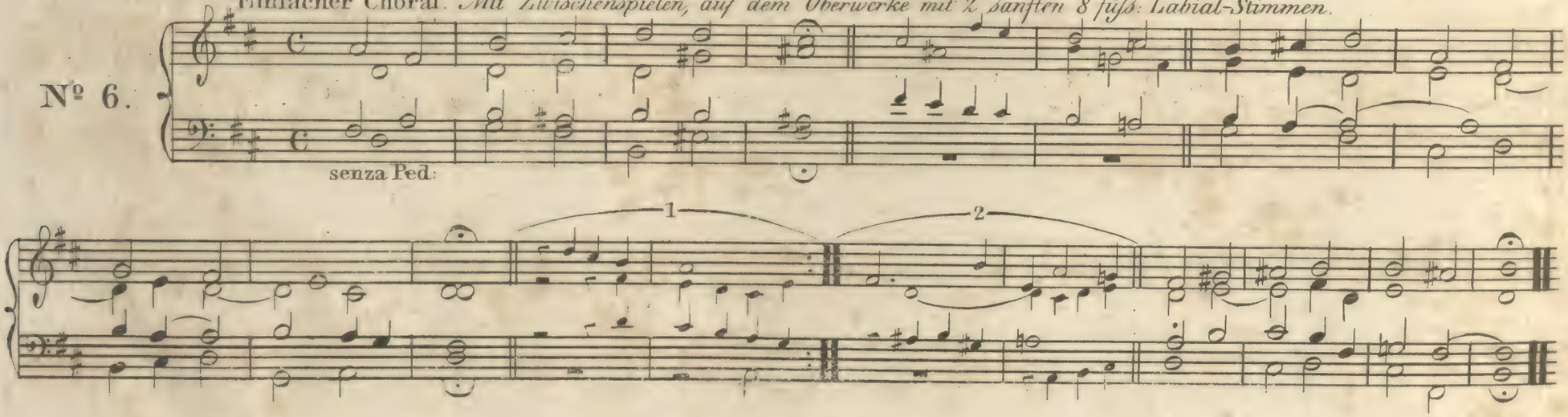
№ 5.



Variirter Choral: Jesus meine Zuversicht.

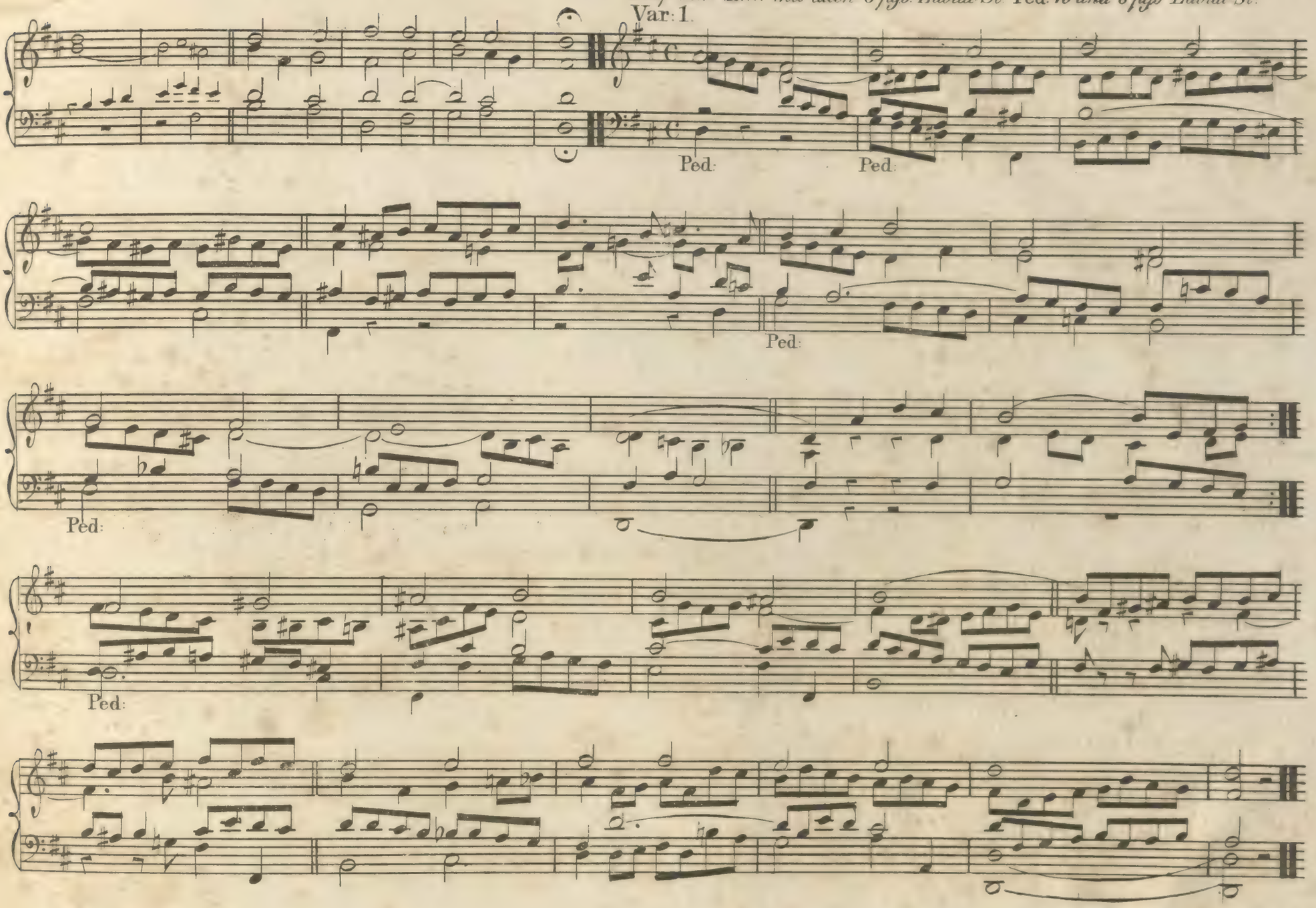
Einfacher Choral. *Mit Zwischenspielen, auf dem Oberwerke mit 2 sanften 8 fufs. Labial-Stimmen.*

№ 6.

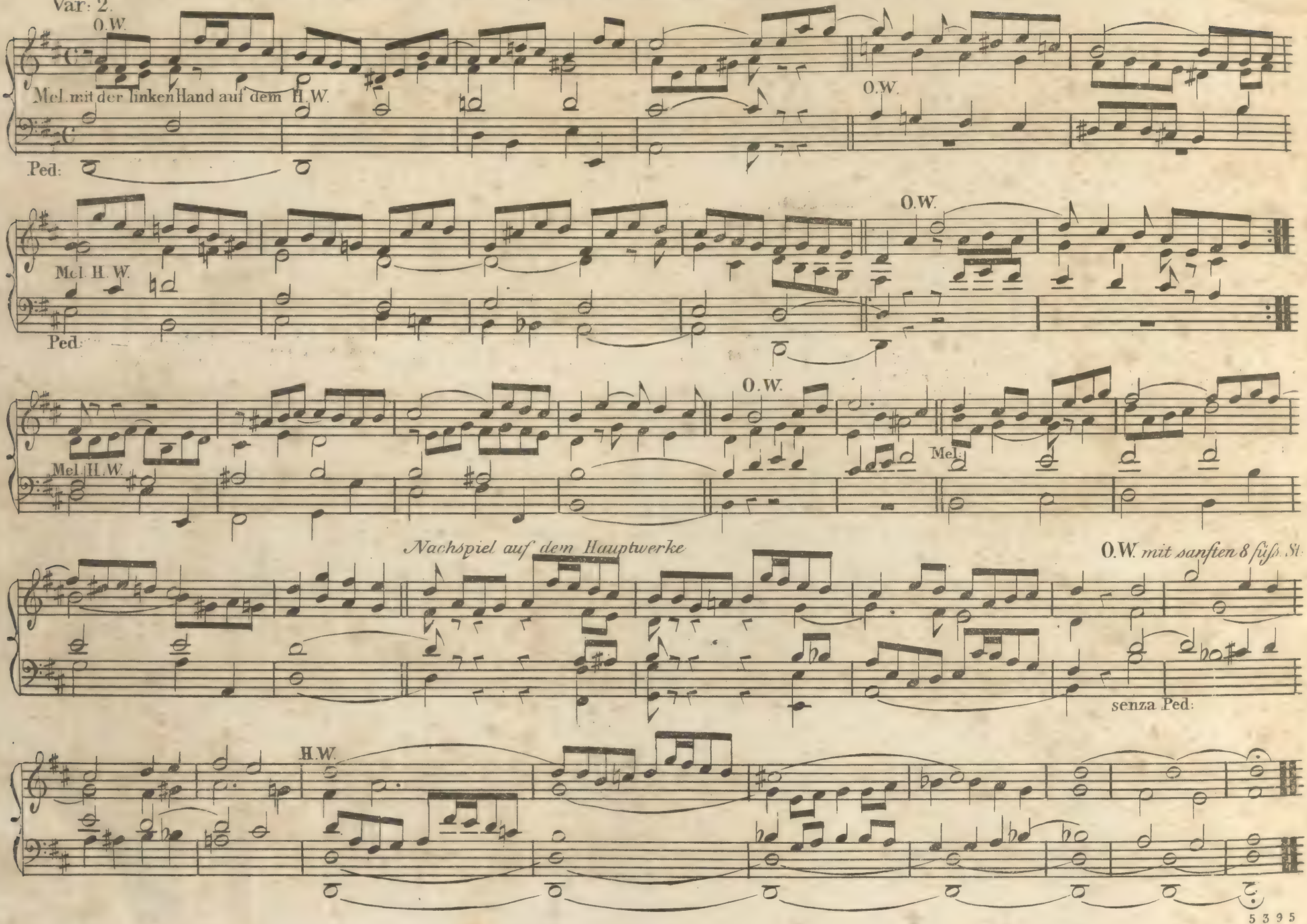


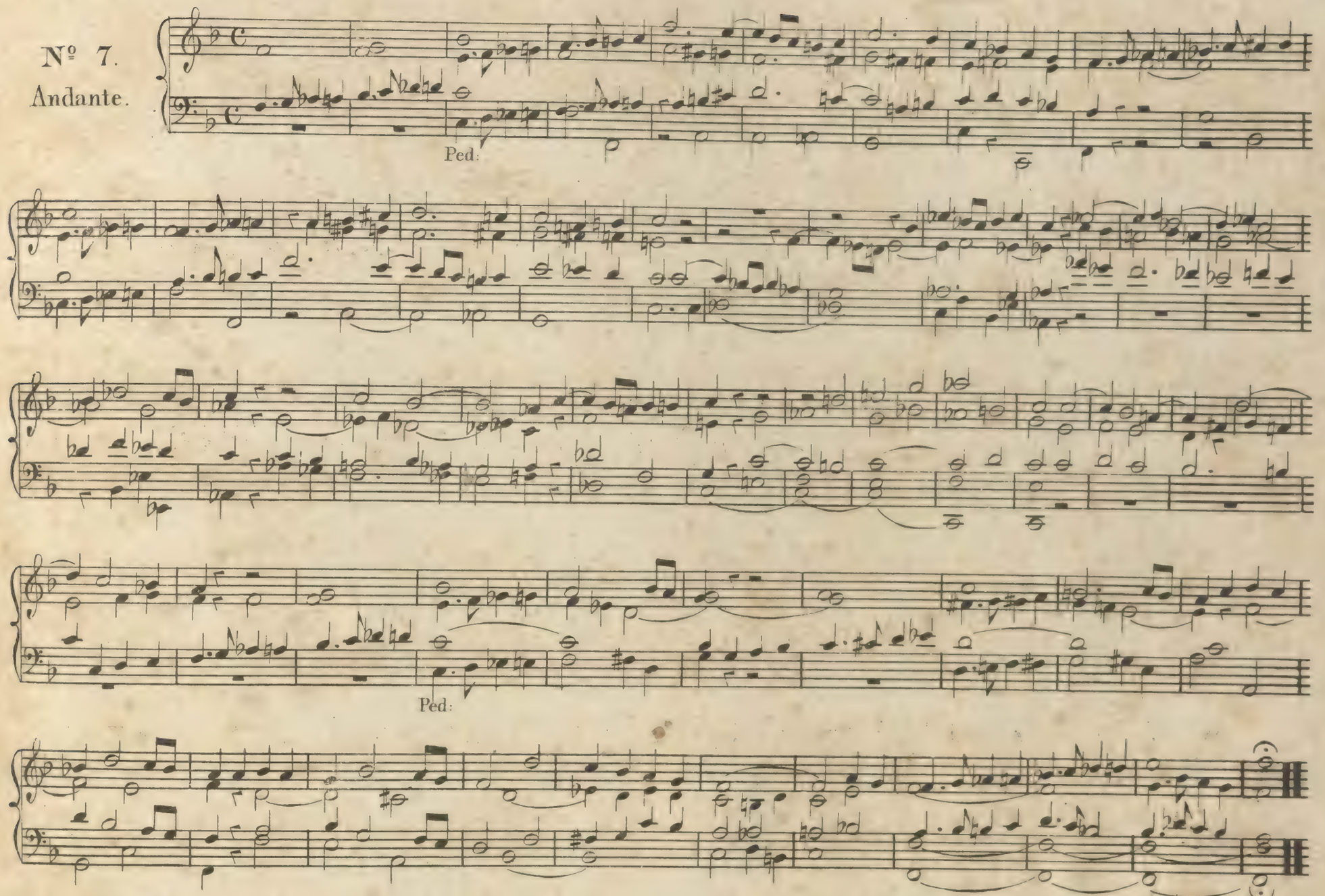
Auf dem II.W. *mit allen 8 füß. Labial-St.* Ped: *16 und 8 füß Labial-St:*

Var: 1.



Zum H.W. *noch Trompet 8 Fuß u Flaut minor 4 Fuß,* O.W. *alle 8 fuß. Labial-St. u. Flaut 4 Fuß.*




Nº 7.
Andante.
Ped:
Ped:

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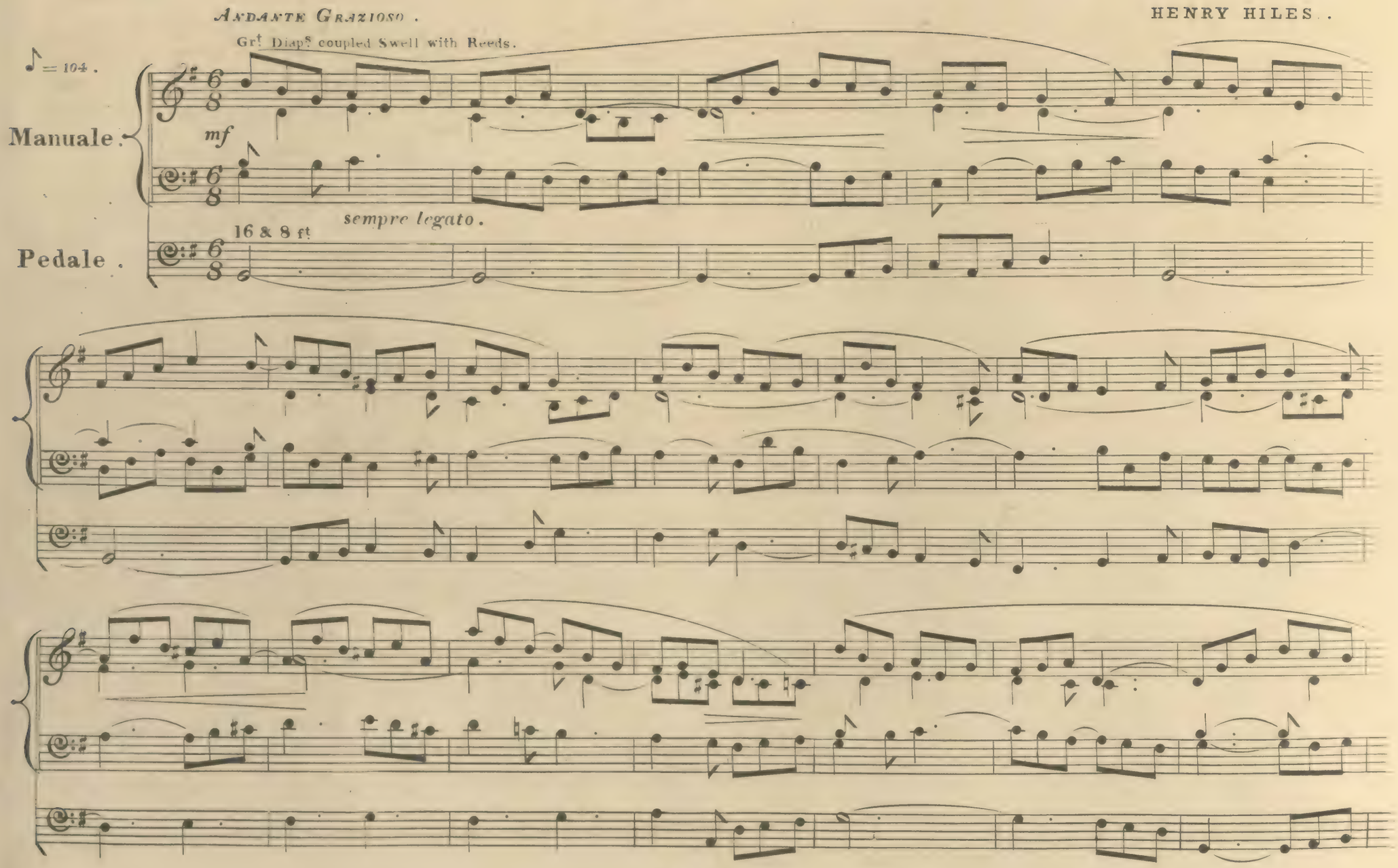
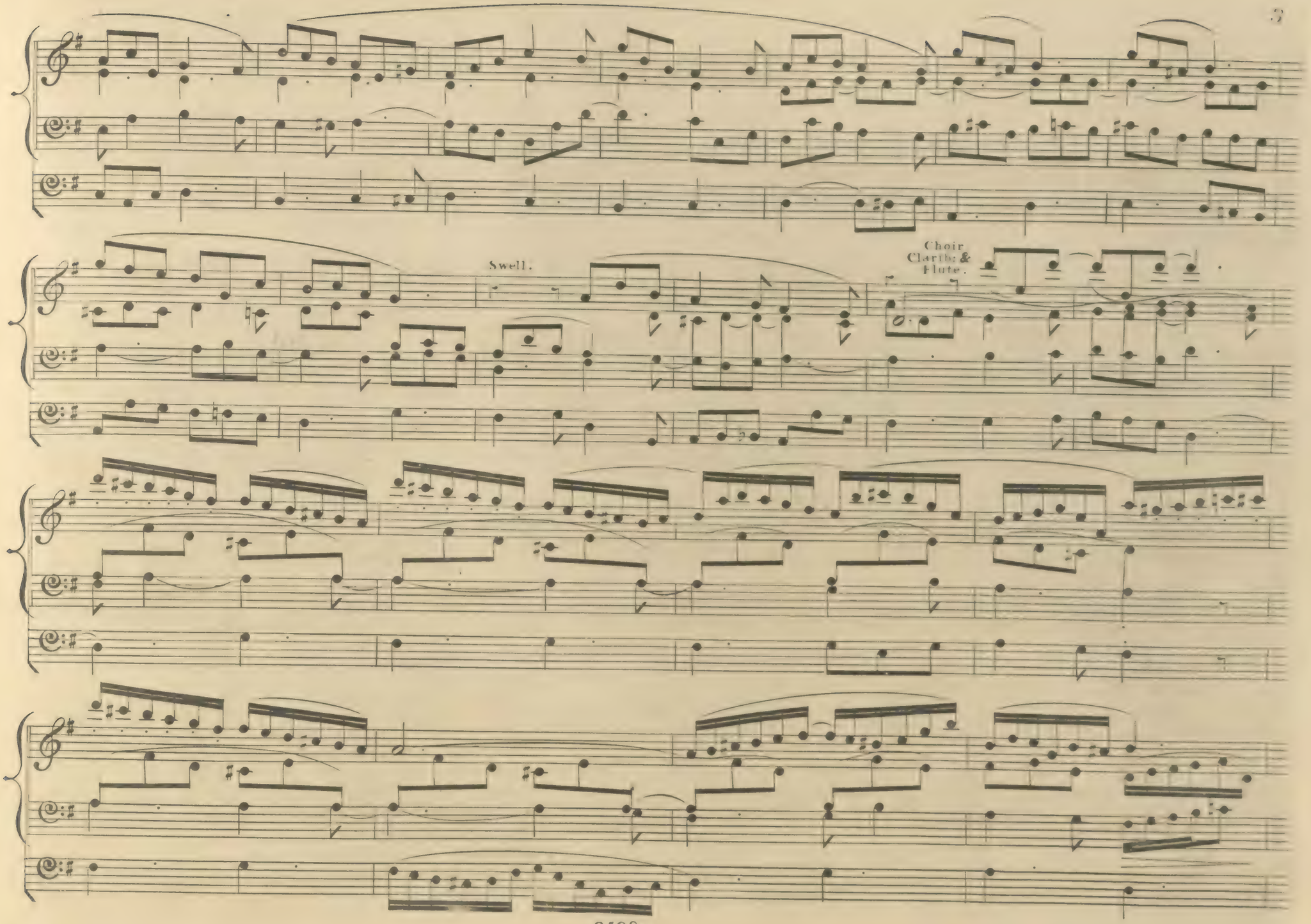
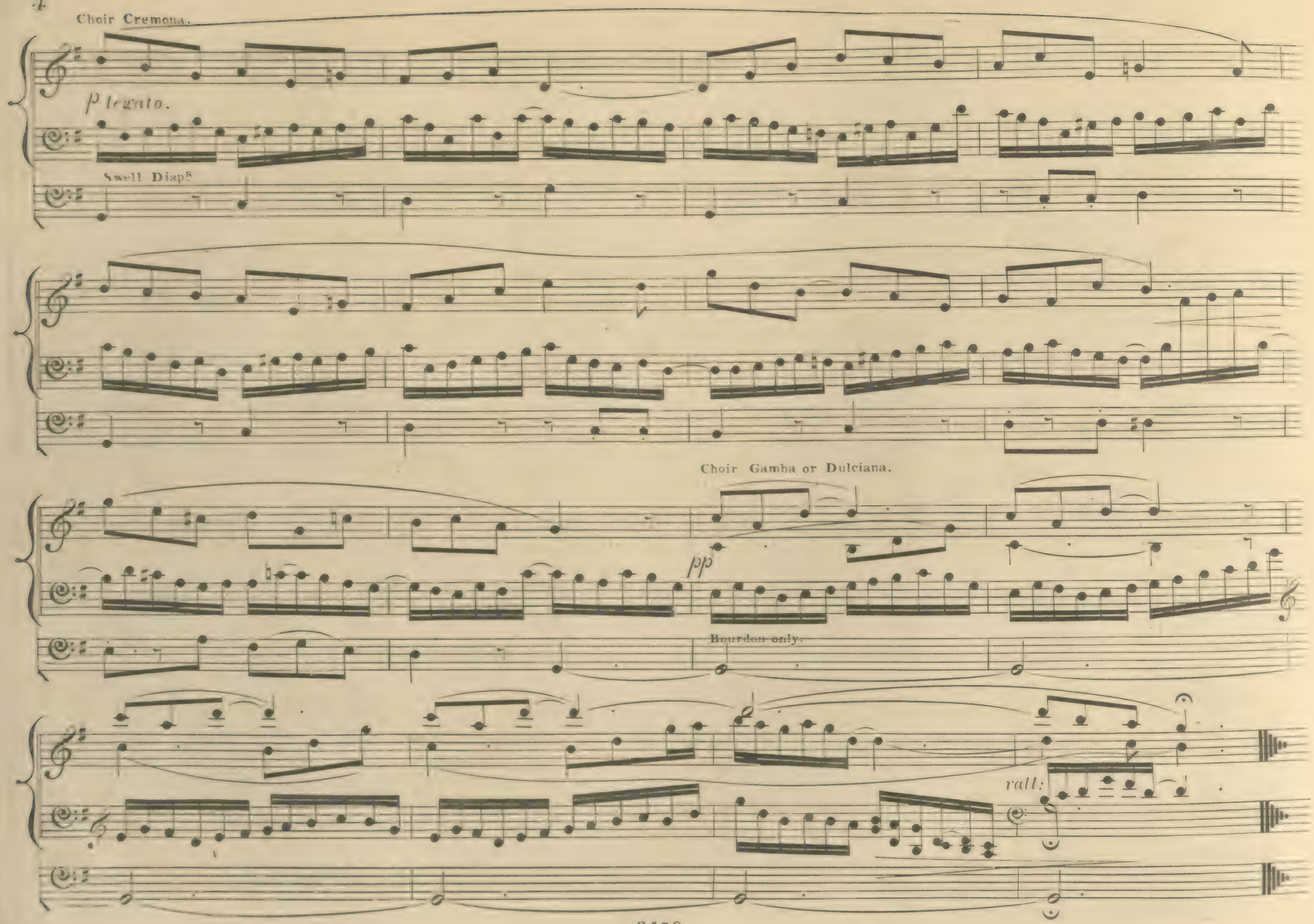
Impromptu. No. 1.

HENRY HILES.

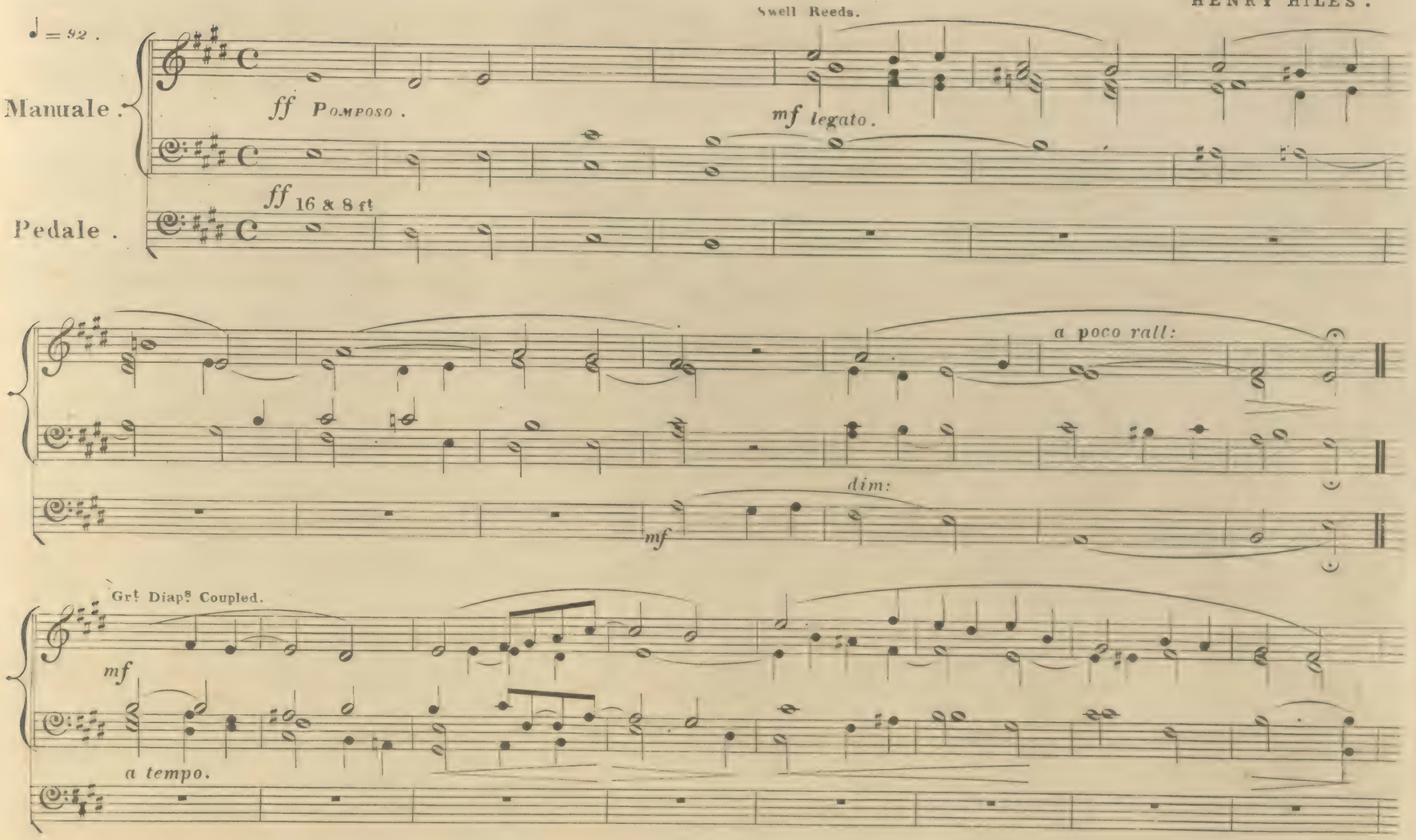


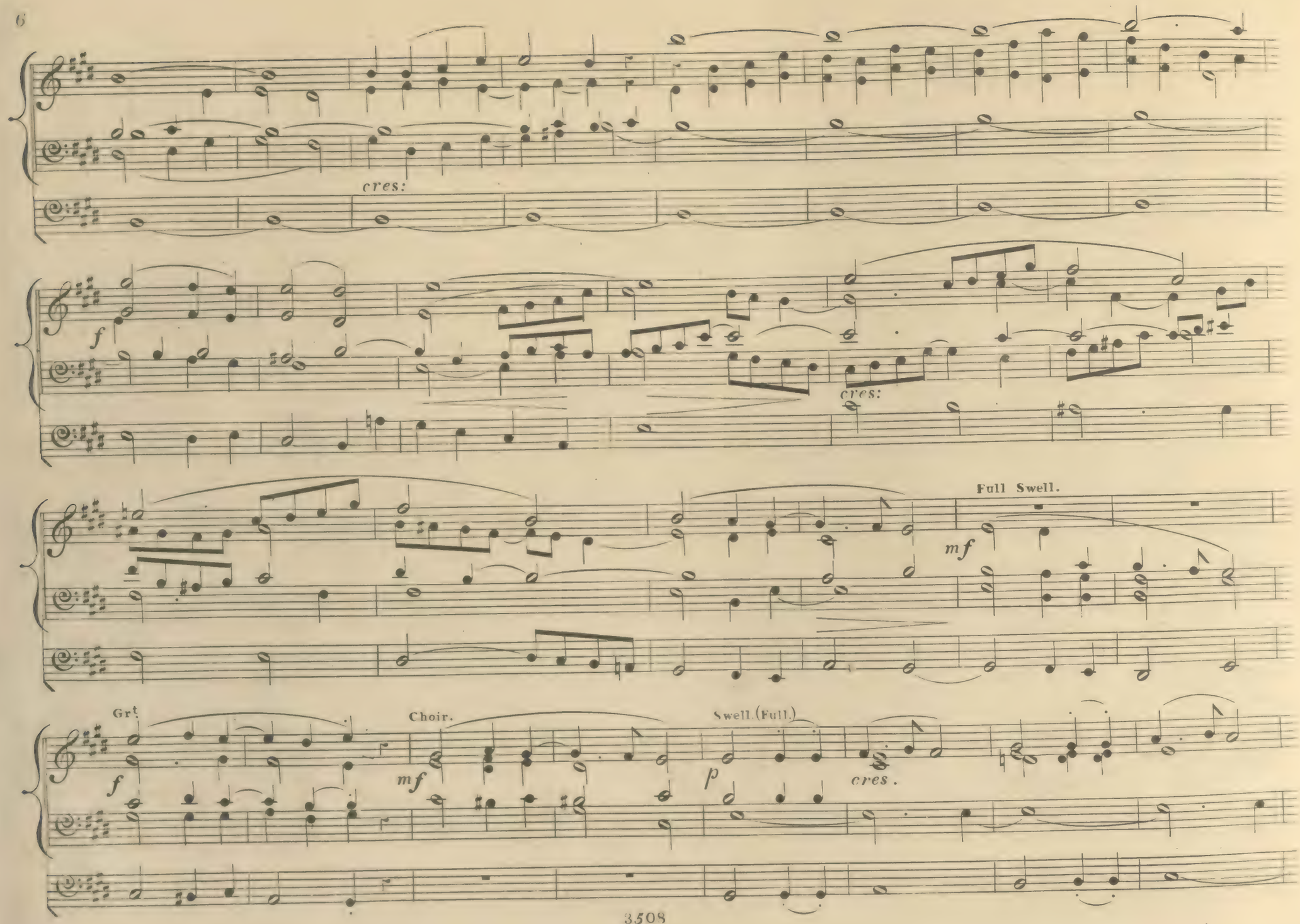

Swell.
Choir
Clarib: &
Flute.

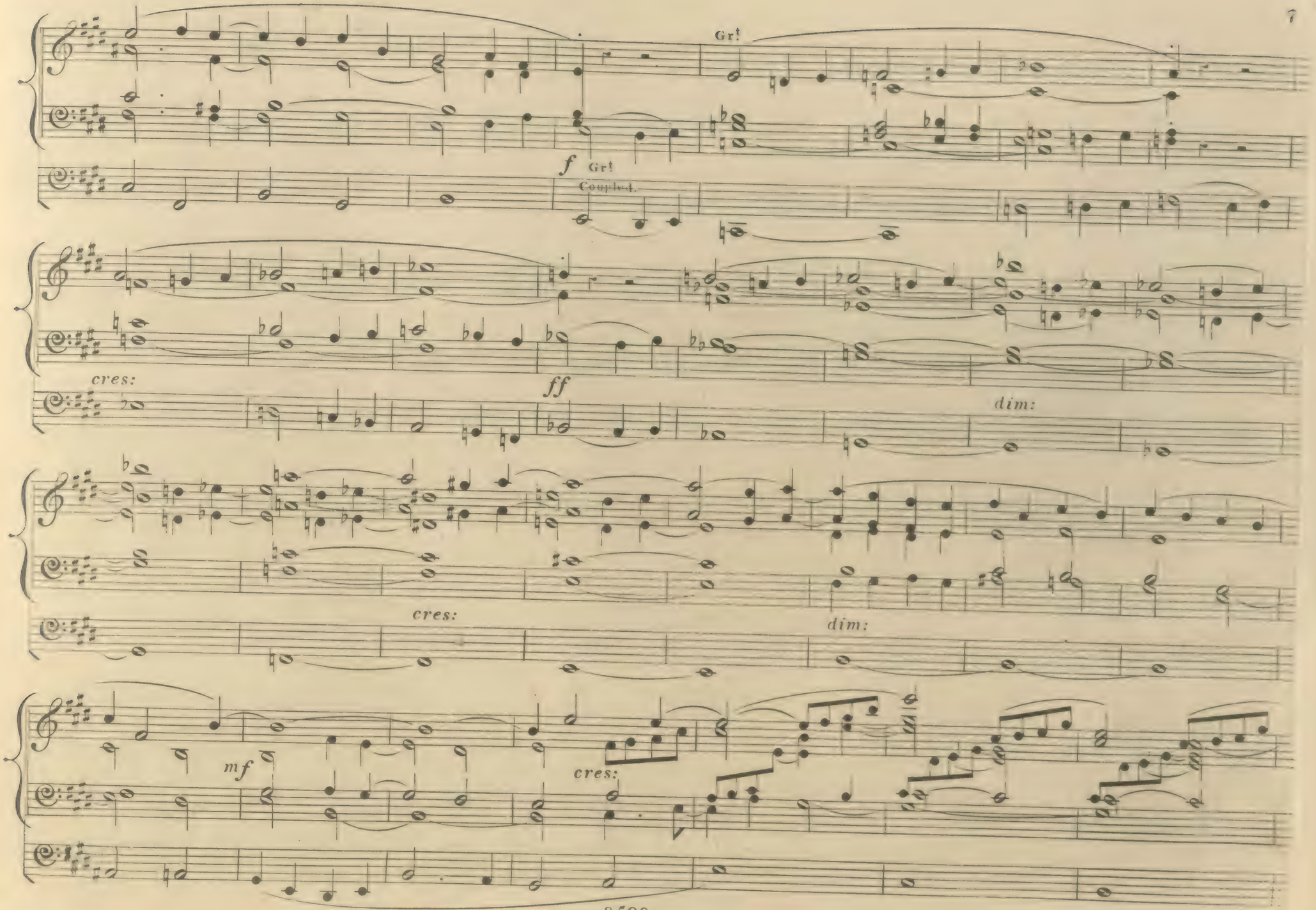

Choir Cremona.
p legato.
Swell Diap$
Choir Gamba or Dulciana.
pp
Bourdon only.
rall:

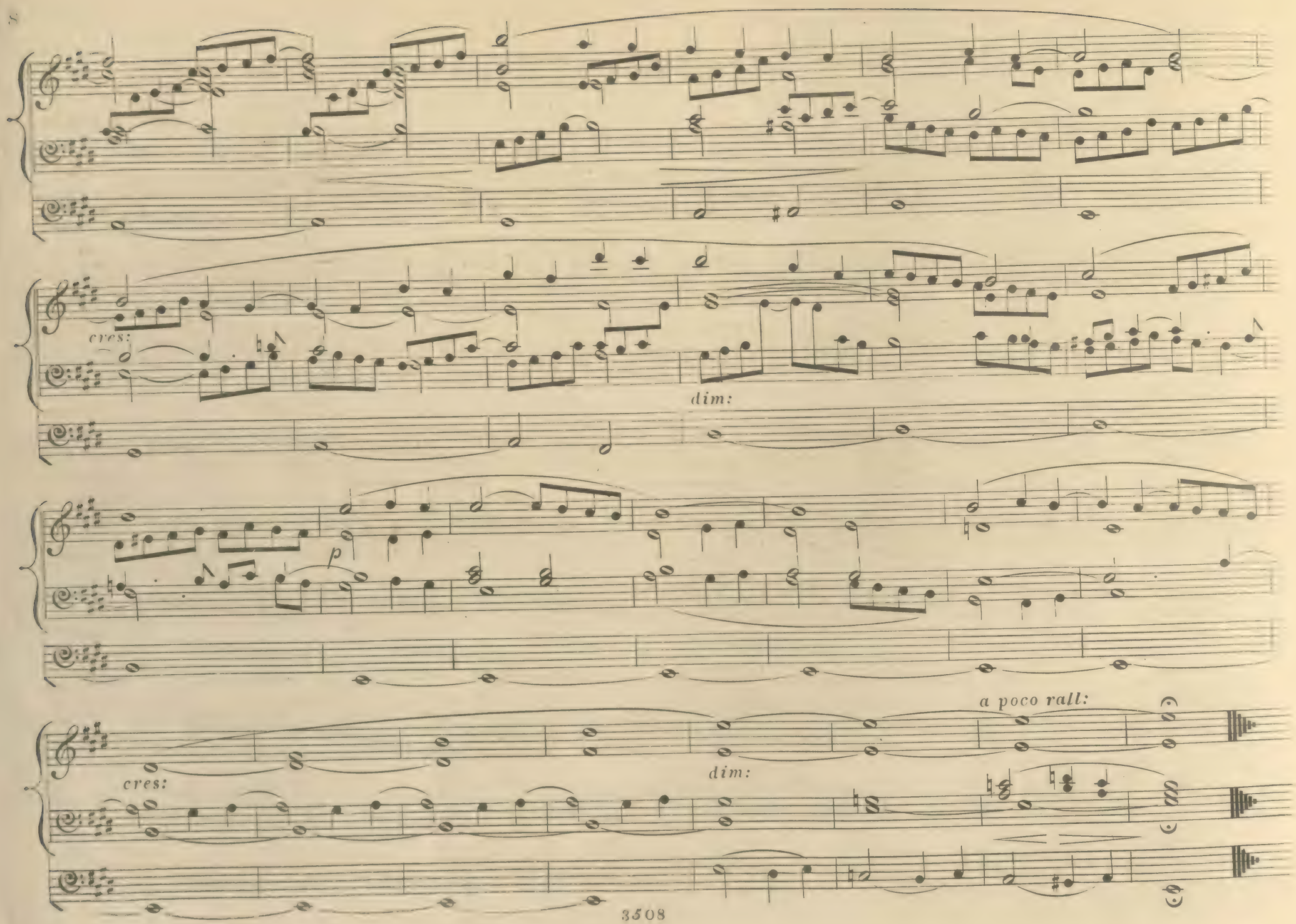
Impromptu. No. 2.

HENRY HILES.



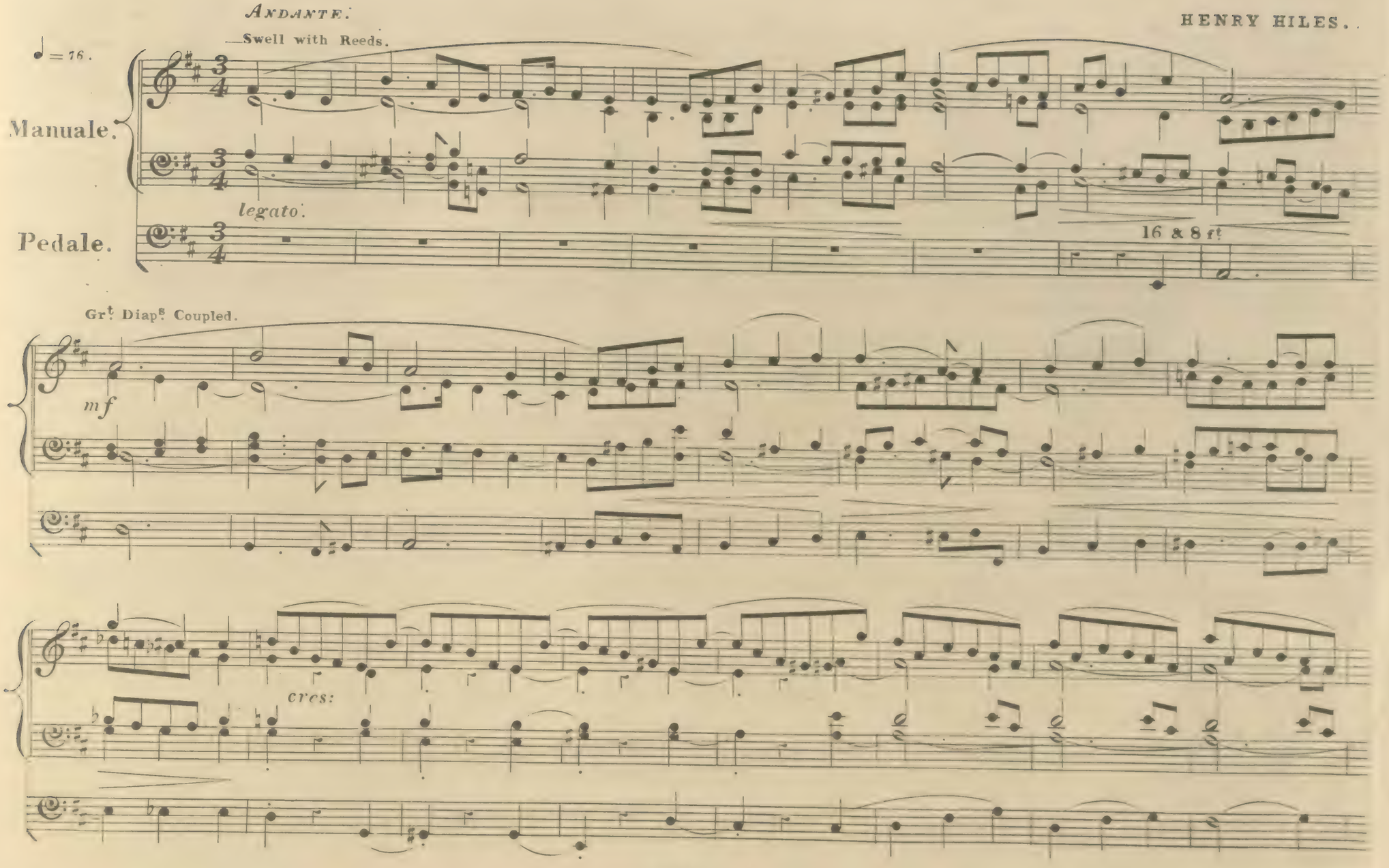

cres:
f
cres:
Full Swell.
mf
Grt
f
Choir.
mf
Swell.(Full.)
p
cres.

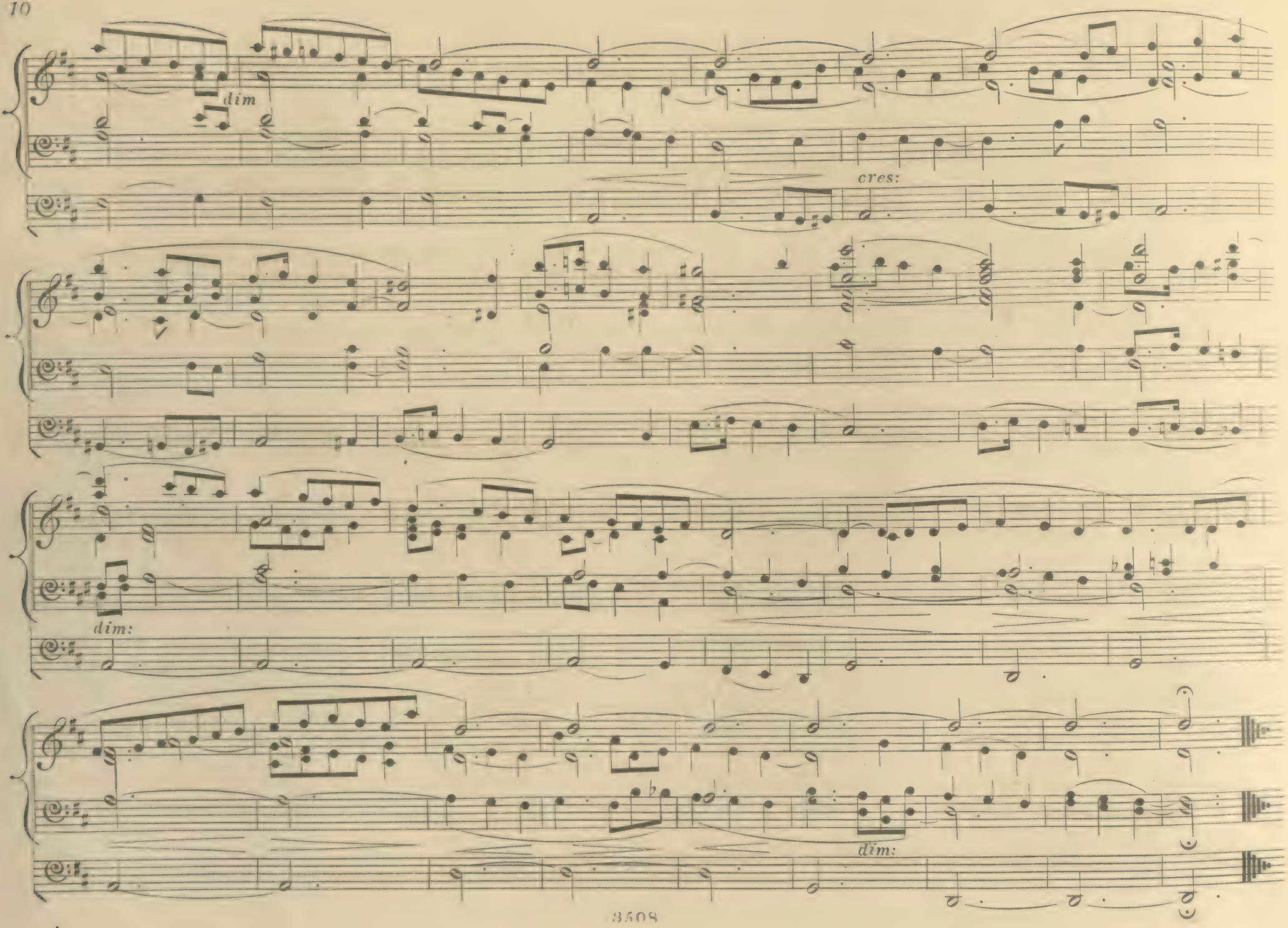

Gr!
f
Gr!
Coupled.
cres:
ff
dim:
cres:
dim:
mf
cres:


cres:
dim:
p
cres:
dim:
a poco rall:

Impromptu. No. 3.

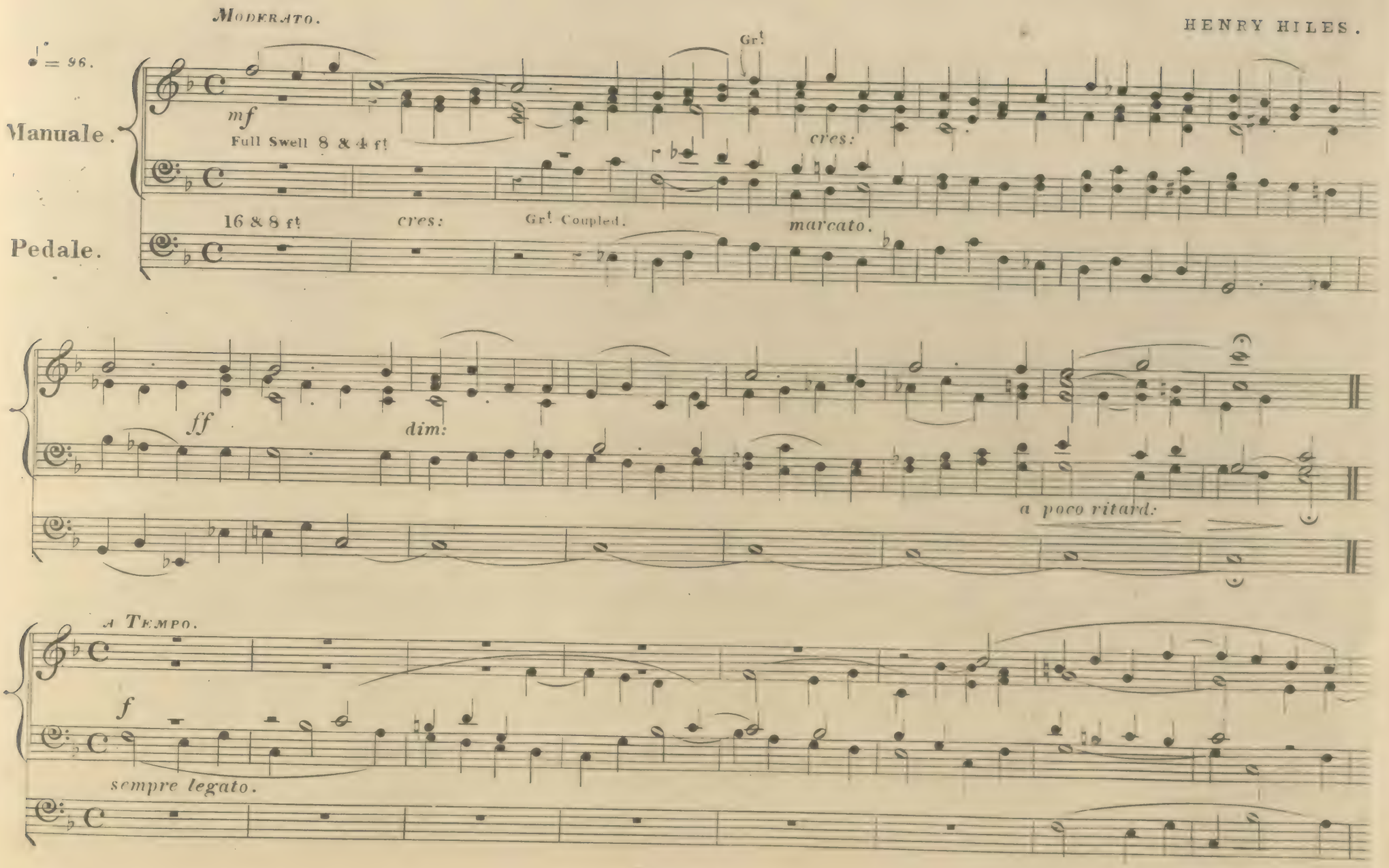
HENRY HILES.

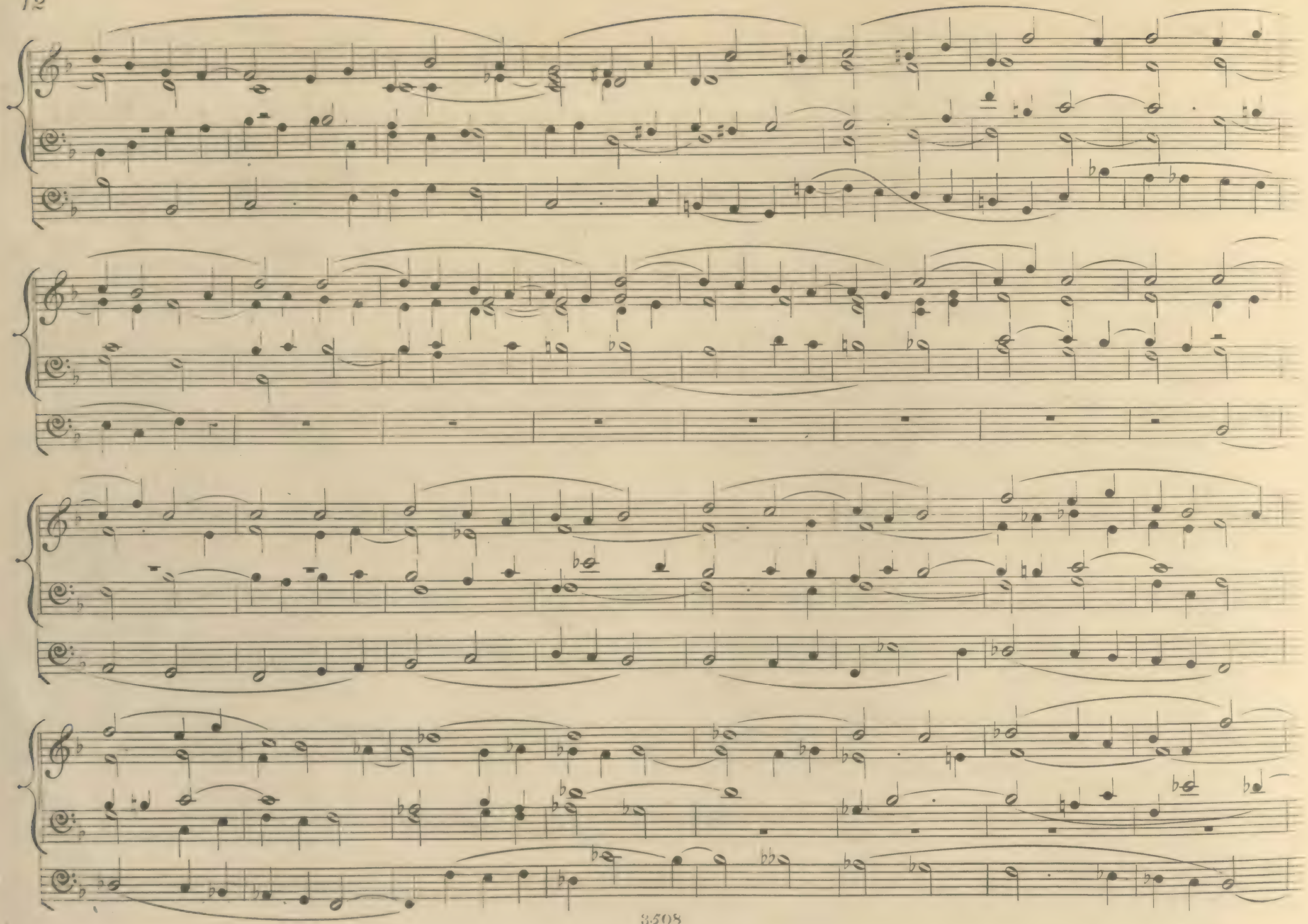


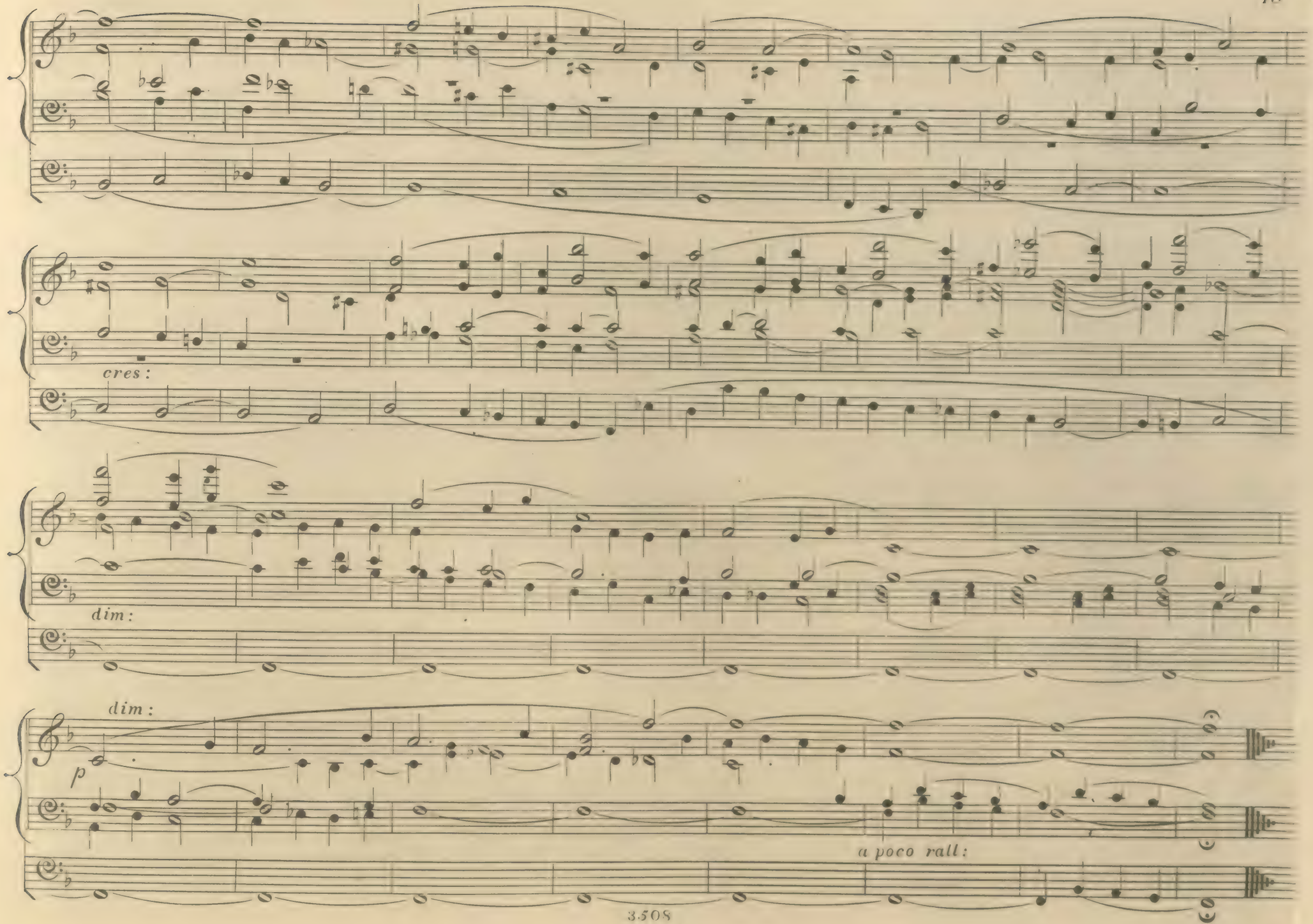

dim
cres:
dim:
dim:

Impromptu. No. 4.

HENRY HILES.

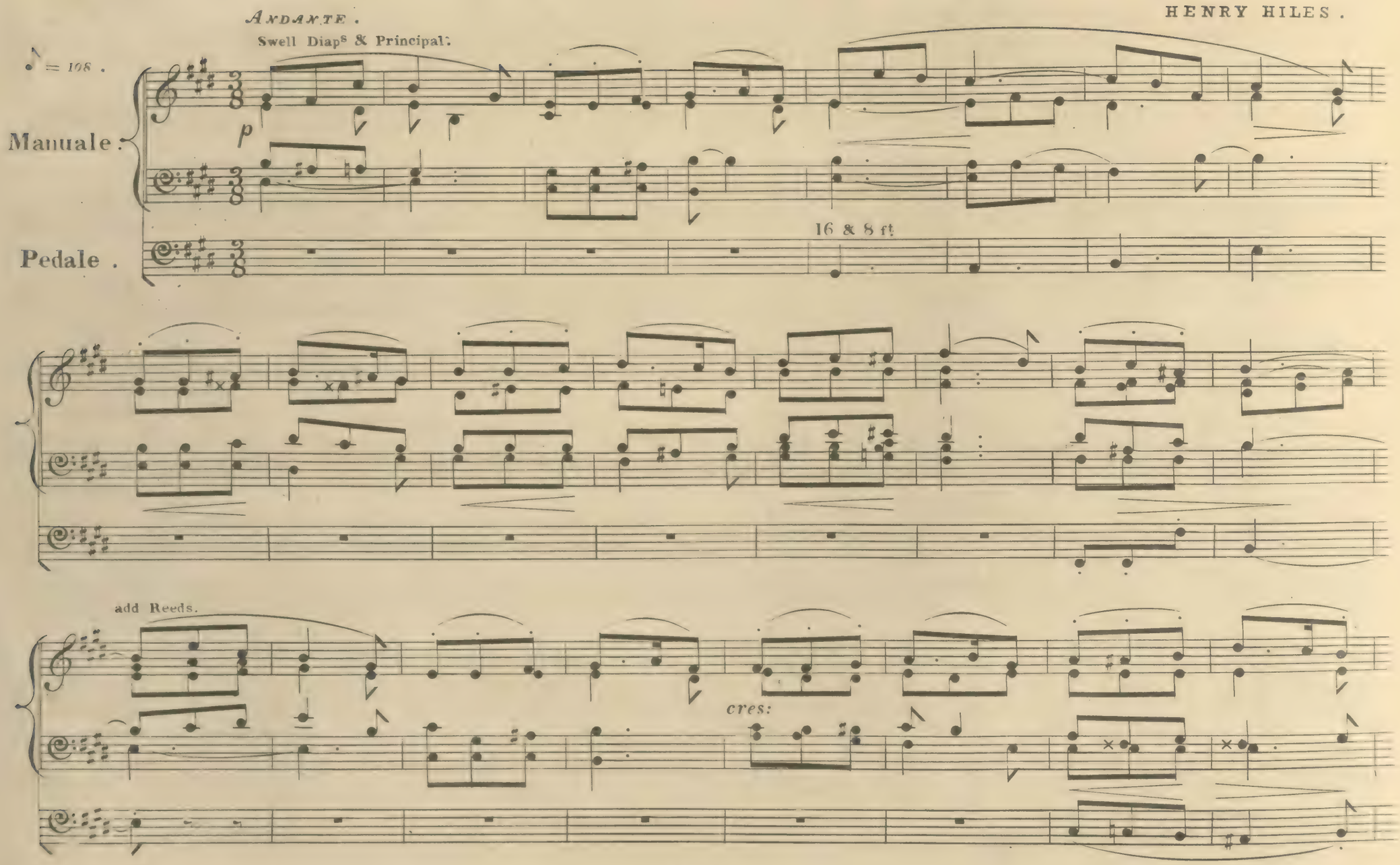


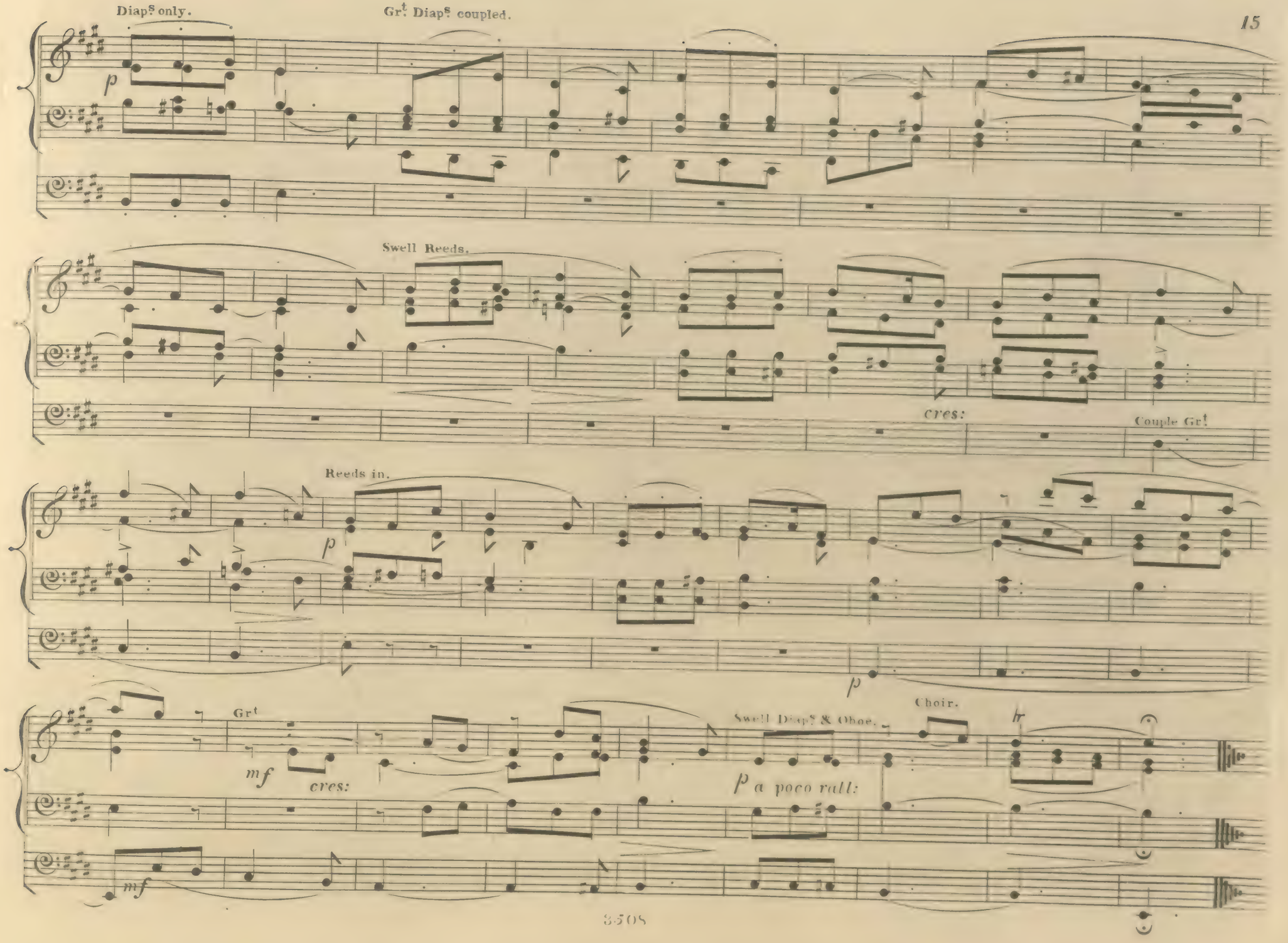



cres:
dim:
dim:
p
a poco rall:

Impromptu . No. 5 .

HENRY HILES .

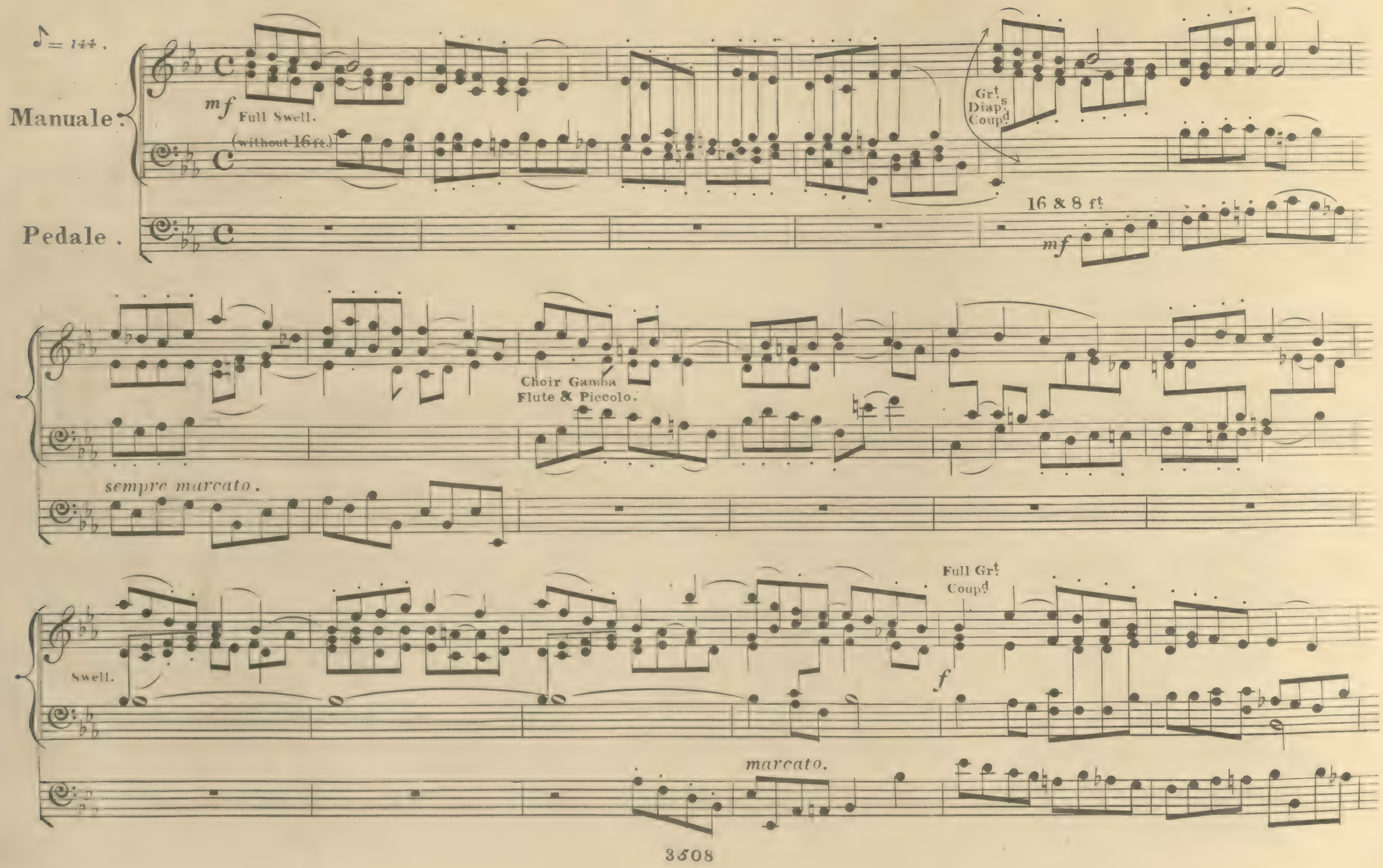


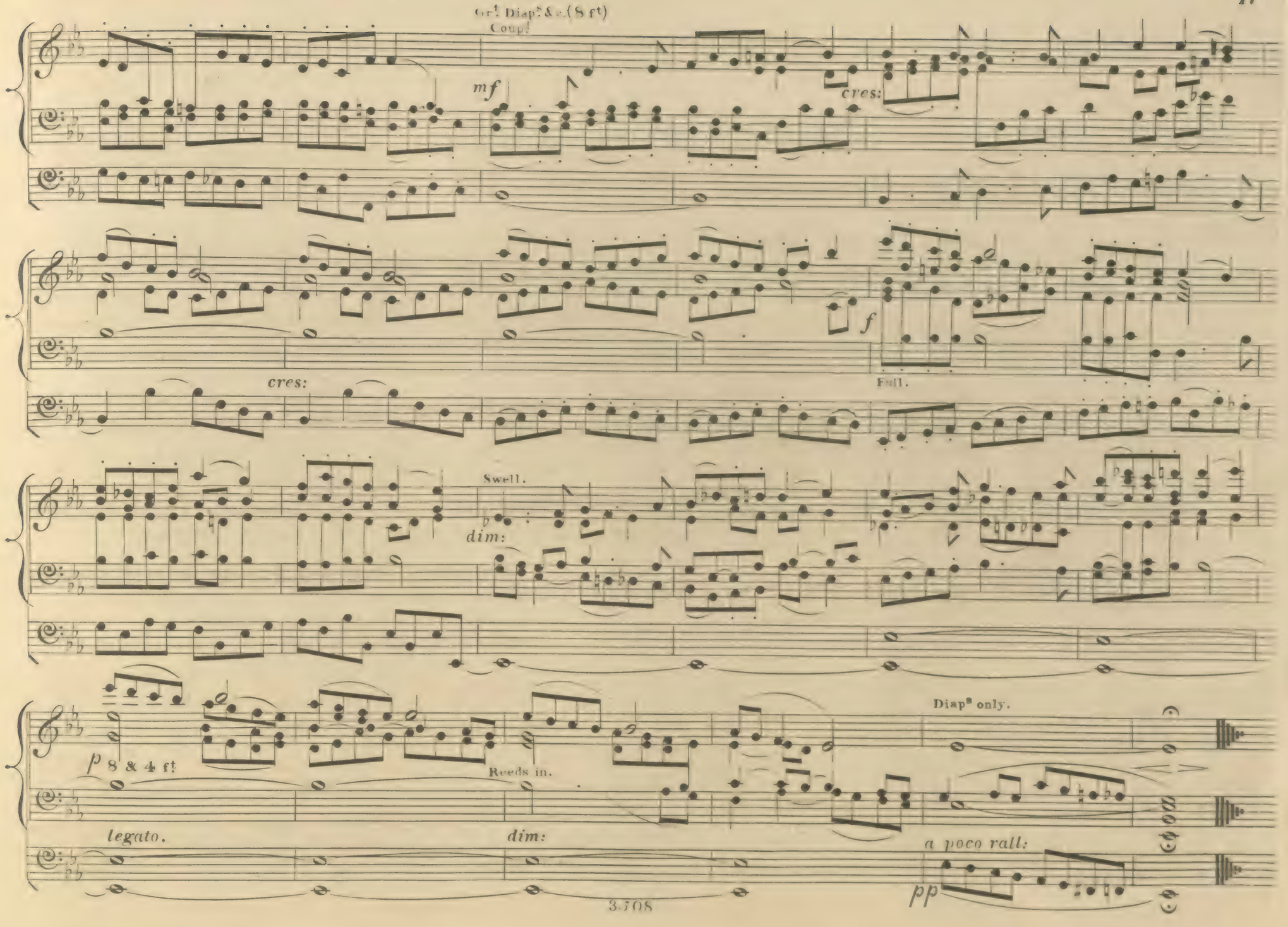

Diap^s only.
Gr^t Diap^s coupled.
p
Swell Reeds.
cres:
Couple Gr^t
Reeds in.
p
p
Gr^t
mf
cres:
Swell Diap^s & Oboe.
Choir.
hr
p a poco rall:
mf

Impromptu. № 6.

Con Moto e Marcato.

HENRY HILES.




Gr.t Diap.s &c. (8 ft)
Coup.l
mf
cres:
f
Full.
cres:
Swell.
dim:
p 8 & 4 ft
Reeds in.
Diap.s only.
legato.
dim:
a poco rall:
pp

H1484/20

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FOR THE

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BY

HENRY HILES, Mus: Bac: Oxon.

To this Fantasia the First Prize offered by the College of Organists for an original Organ Composition was awarded in 1864.

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H404/20
rcma8723

Fantasia.

HENRY HILES.

Allegro Moderato.

Manuale.

Pedale.

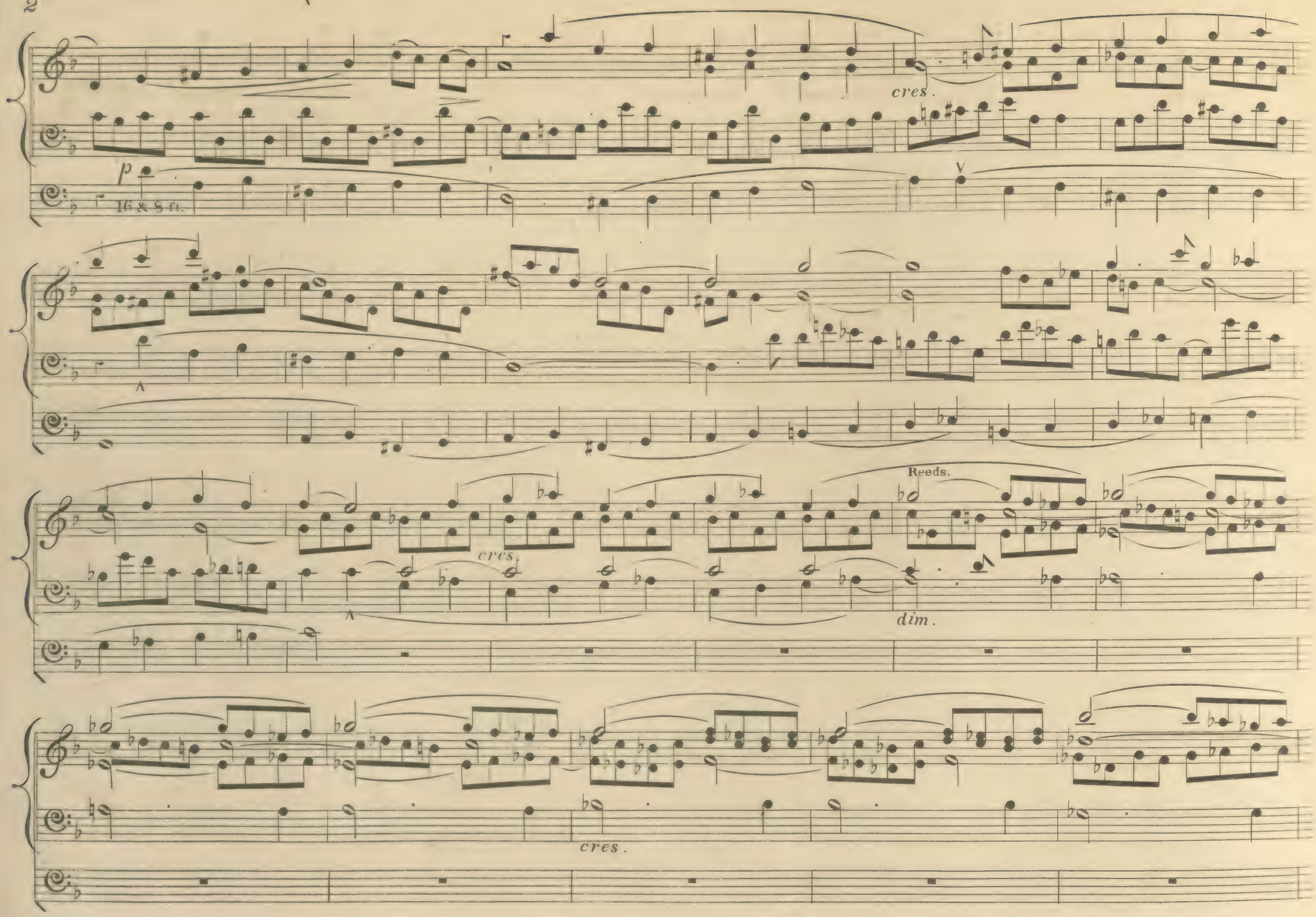
ff *legato.*

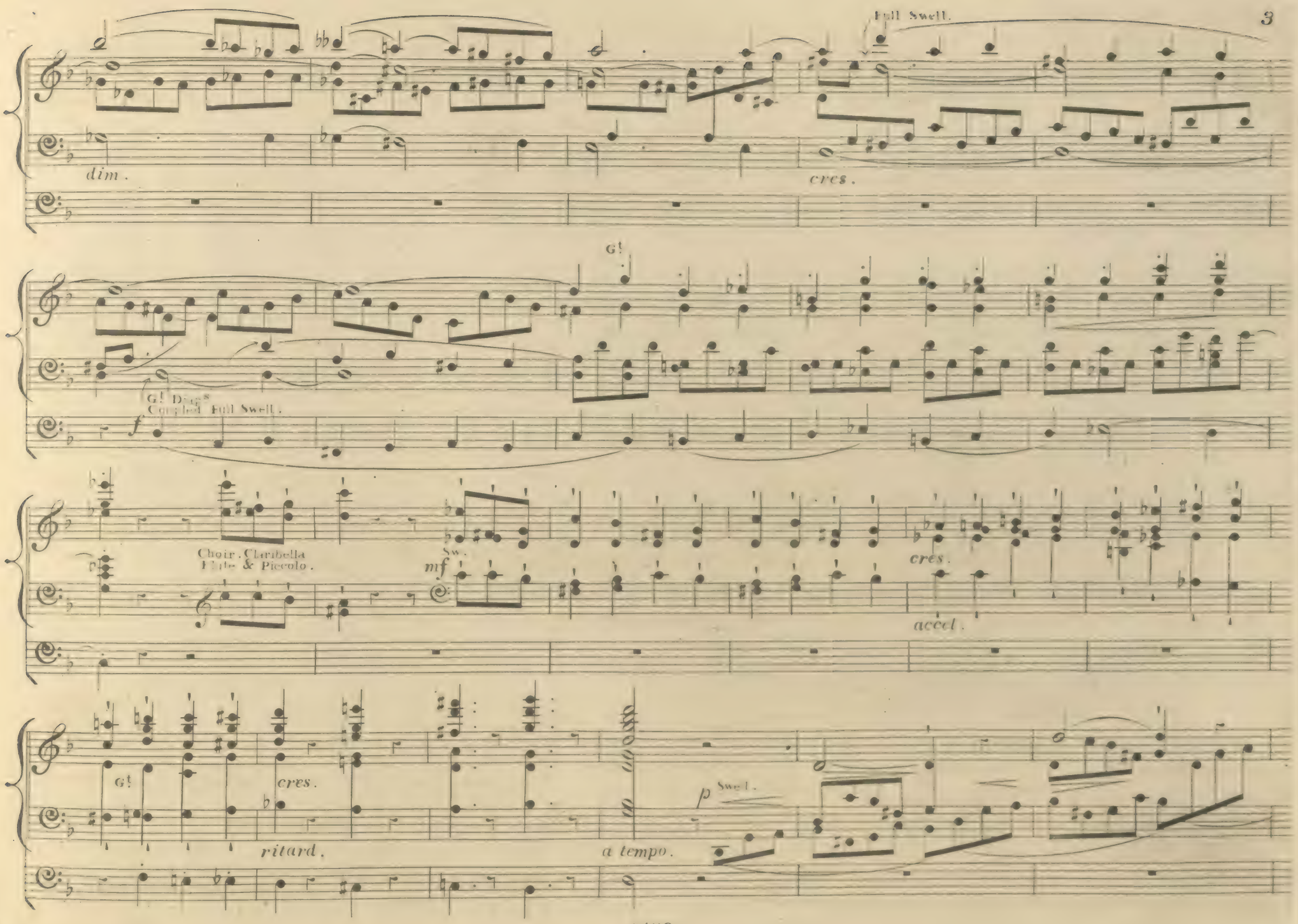
ff

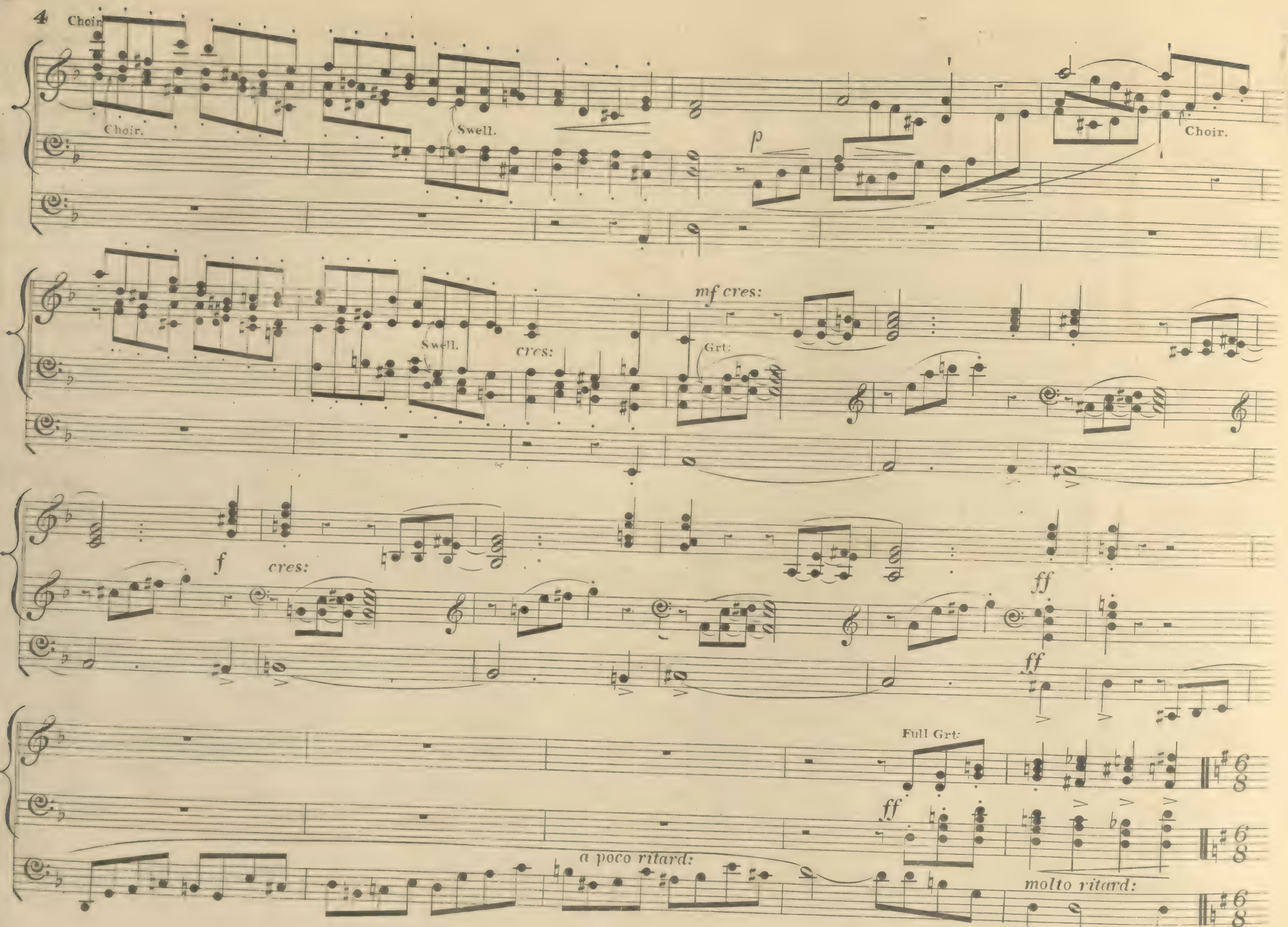
legato.

p Swell.

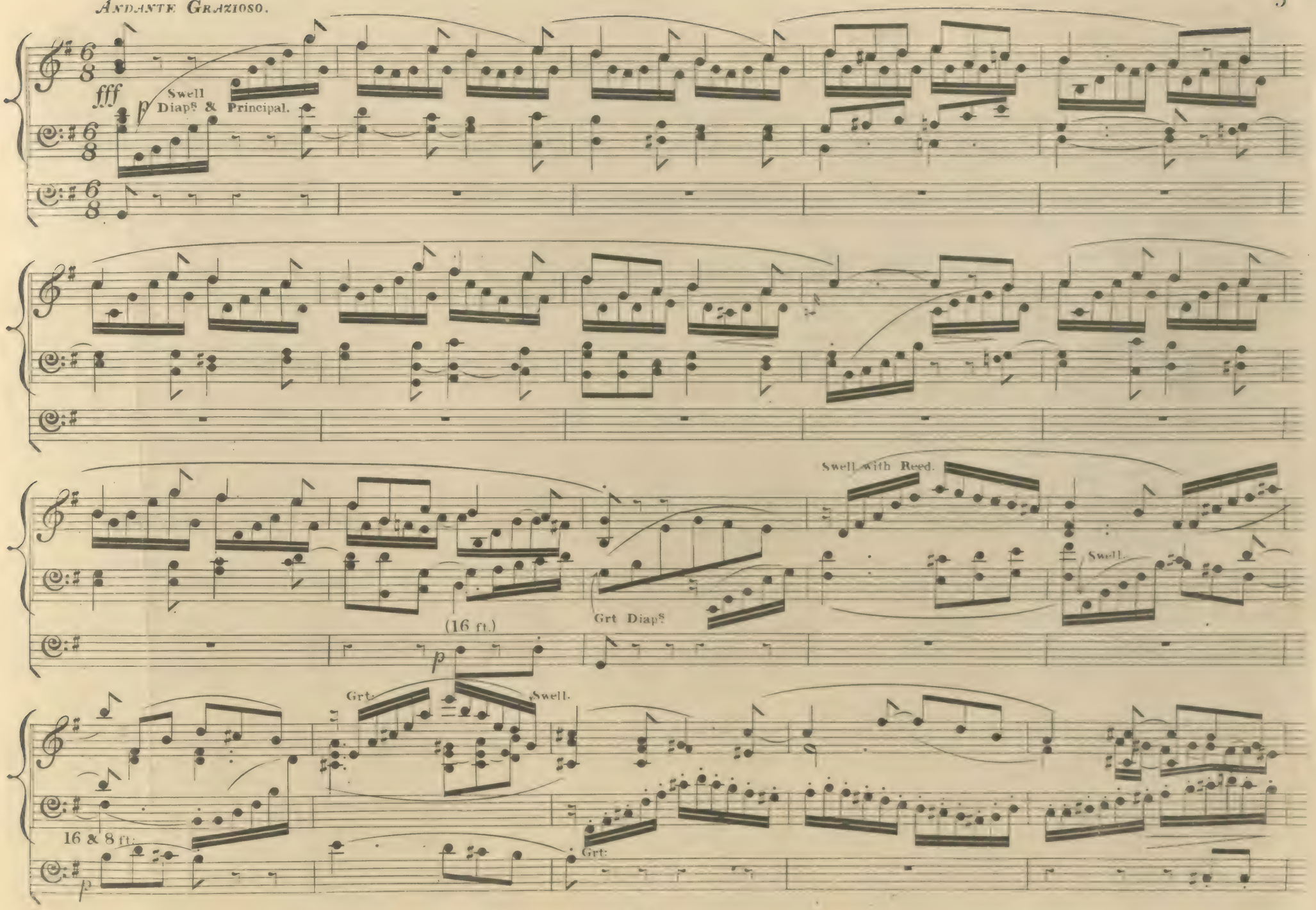
legato.

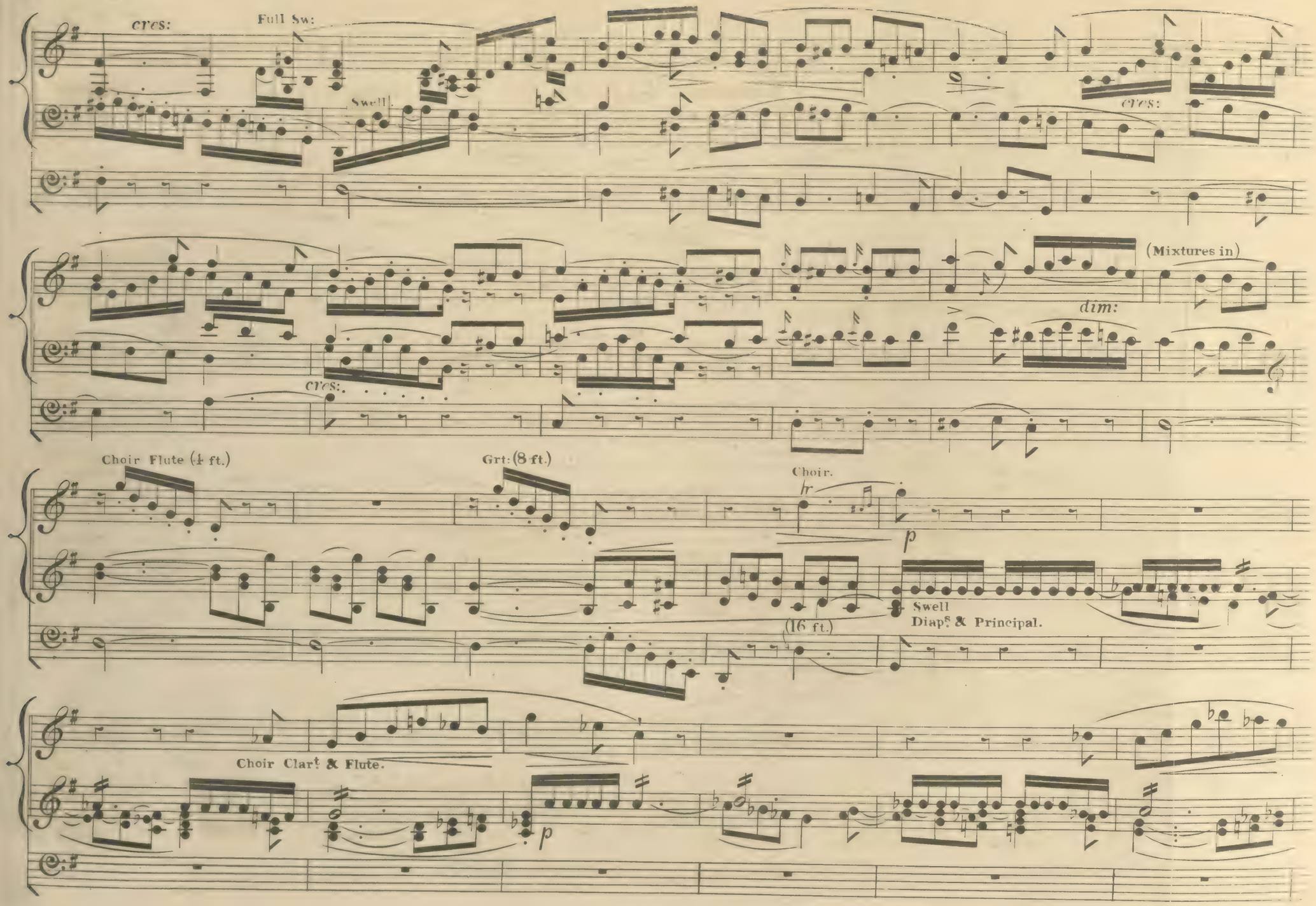

cres.
p
16 & 8 ft.
Reeds.
cres.
dim.
cres.

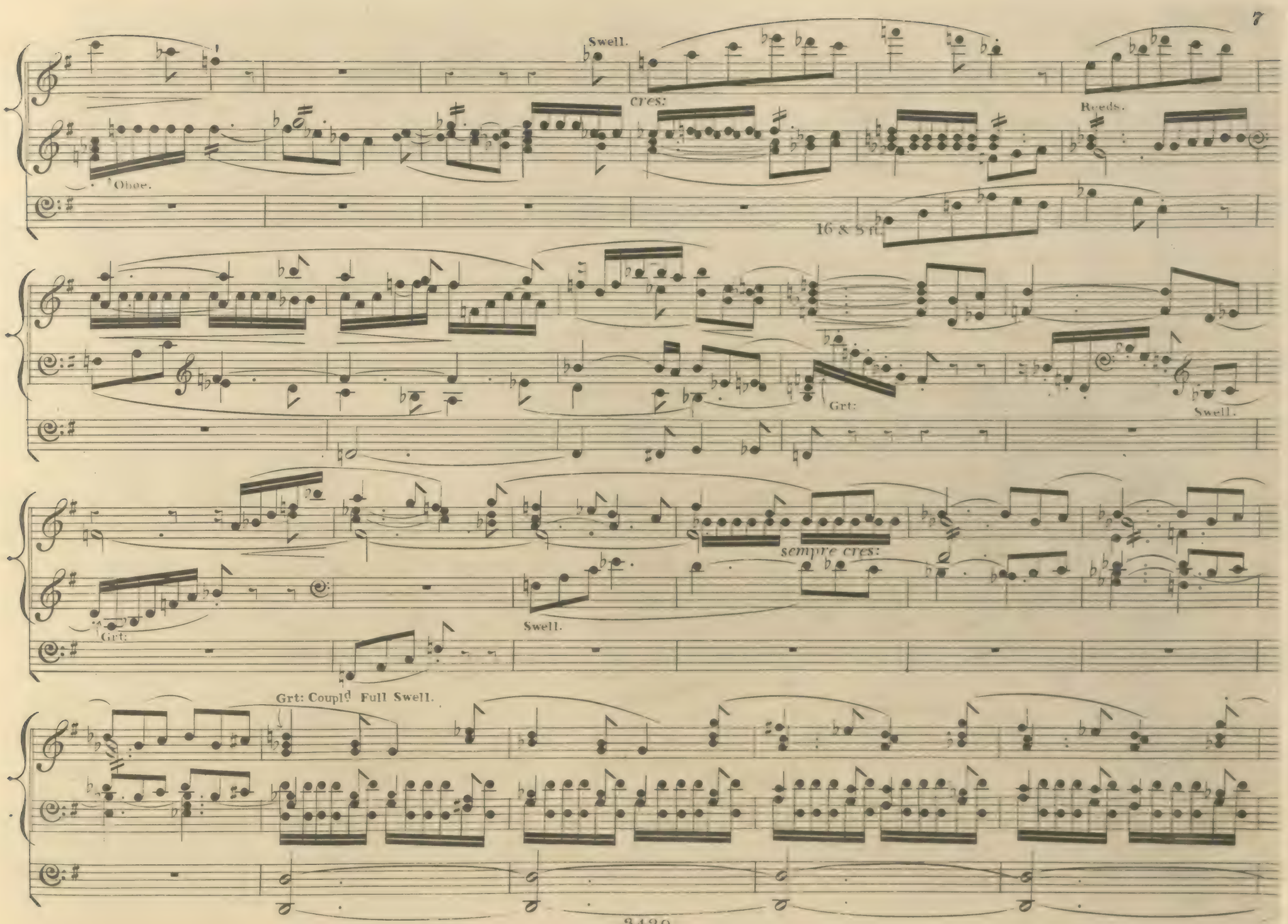

Full Swell.
dim.
cres.
G!
G! Diapasons Coupled Full Swell.
f
Choir. Claribella Flute & Piccolo.
mf
Sw.
cres.
accel.
G!
cres.
ritard.
a tempo.
p
Swell.

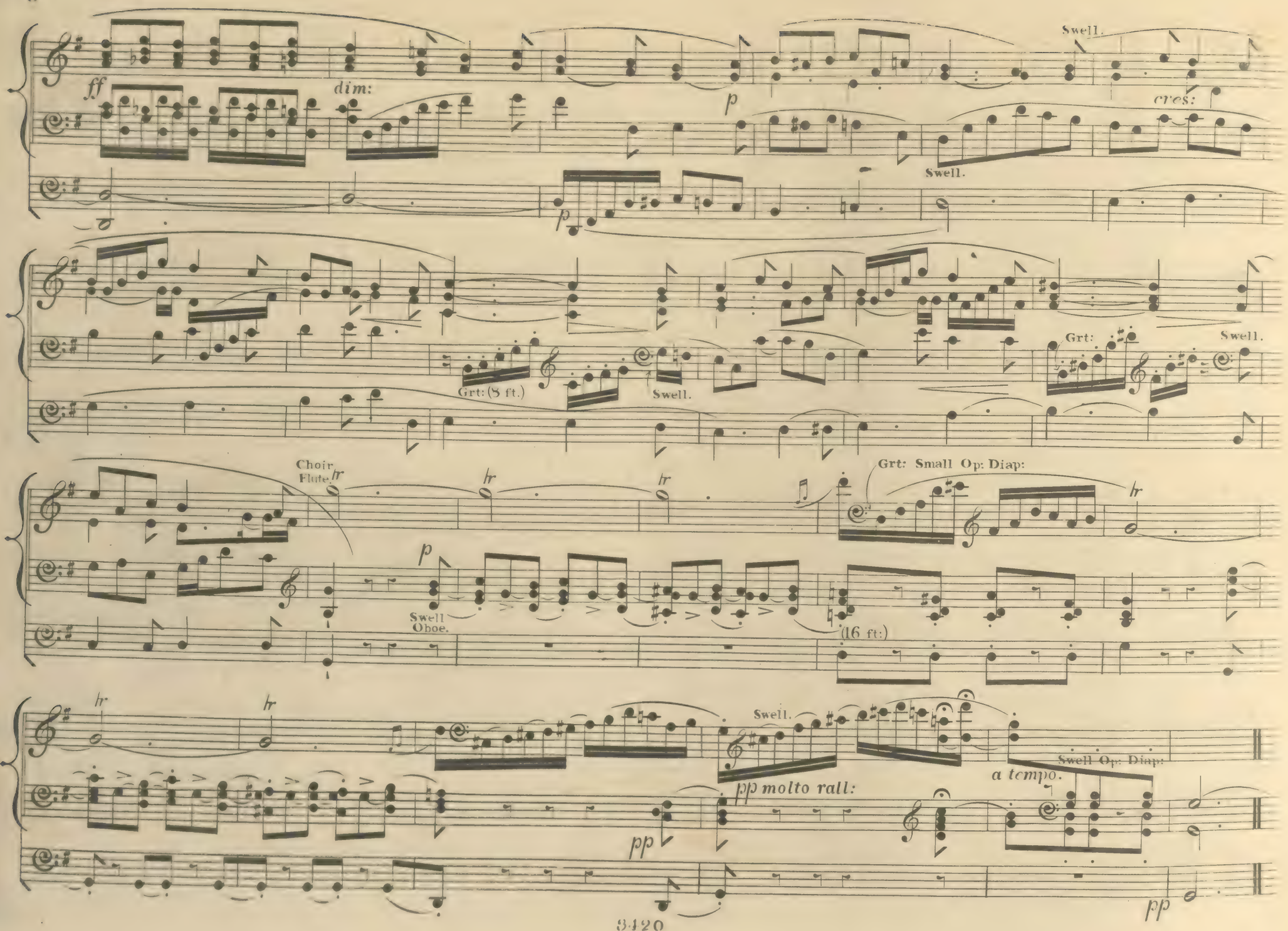

Choir.
Choir.
Swell.
p
Choir.
mf cres:
Swell.
cres:
Grt:
f
cres:
ff
ff
Full Grt:
ff
a poco ritard:
molto ritard:

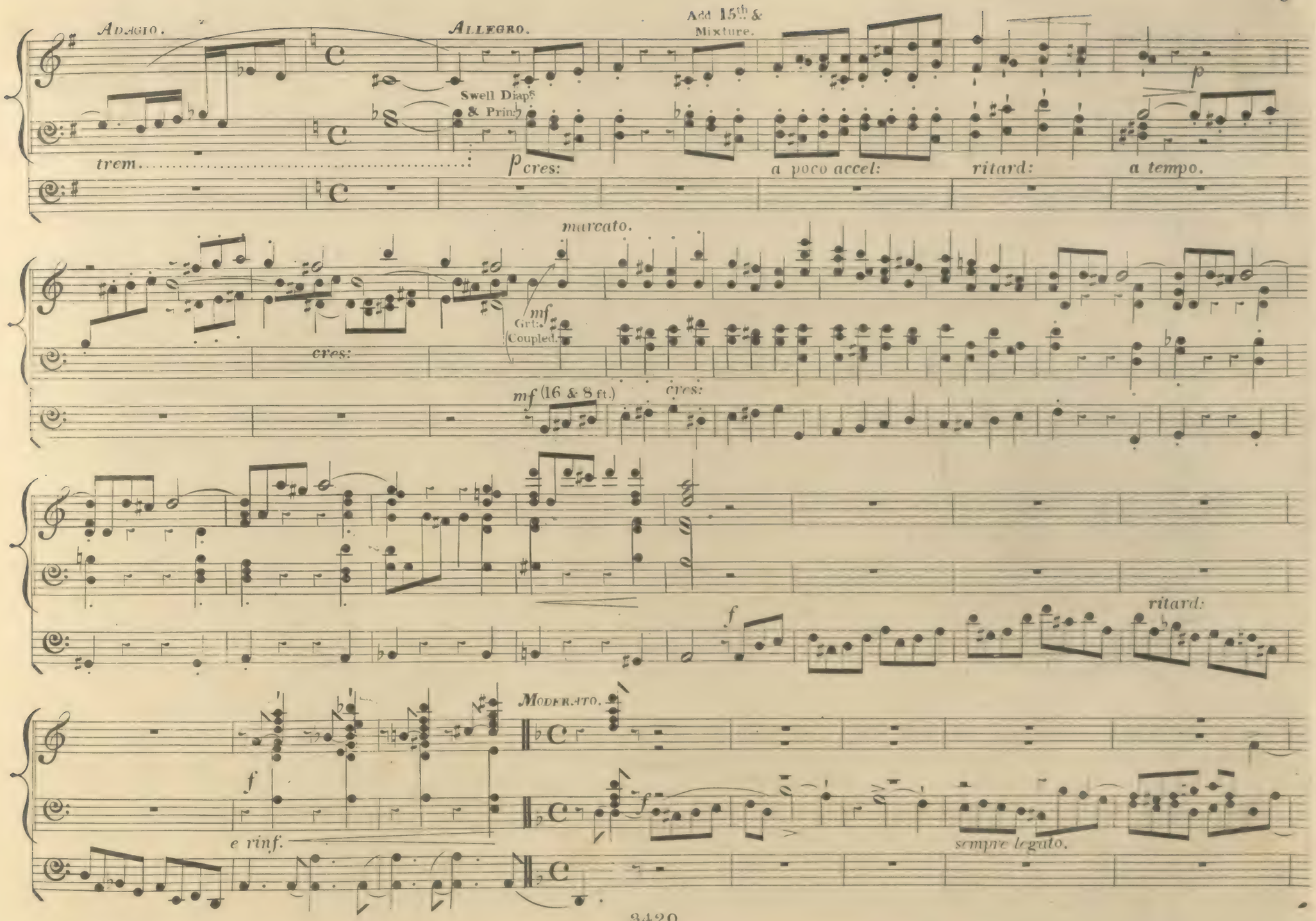
ANDANTE GRAZIOSO.

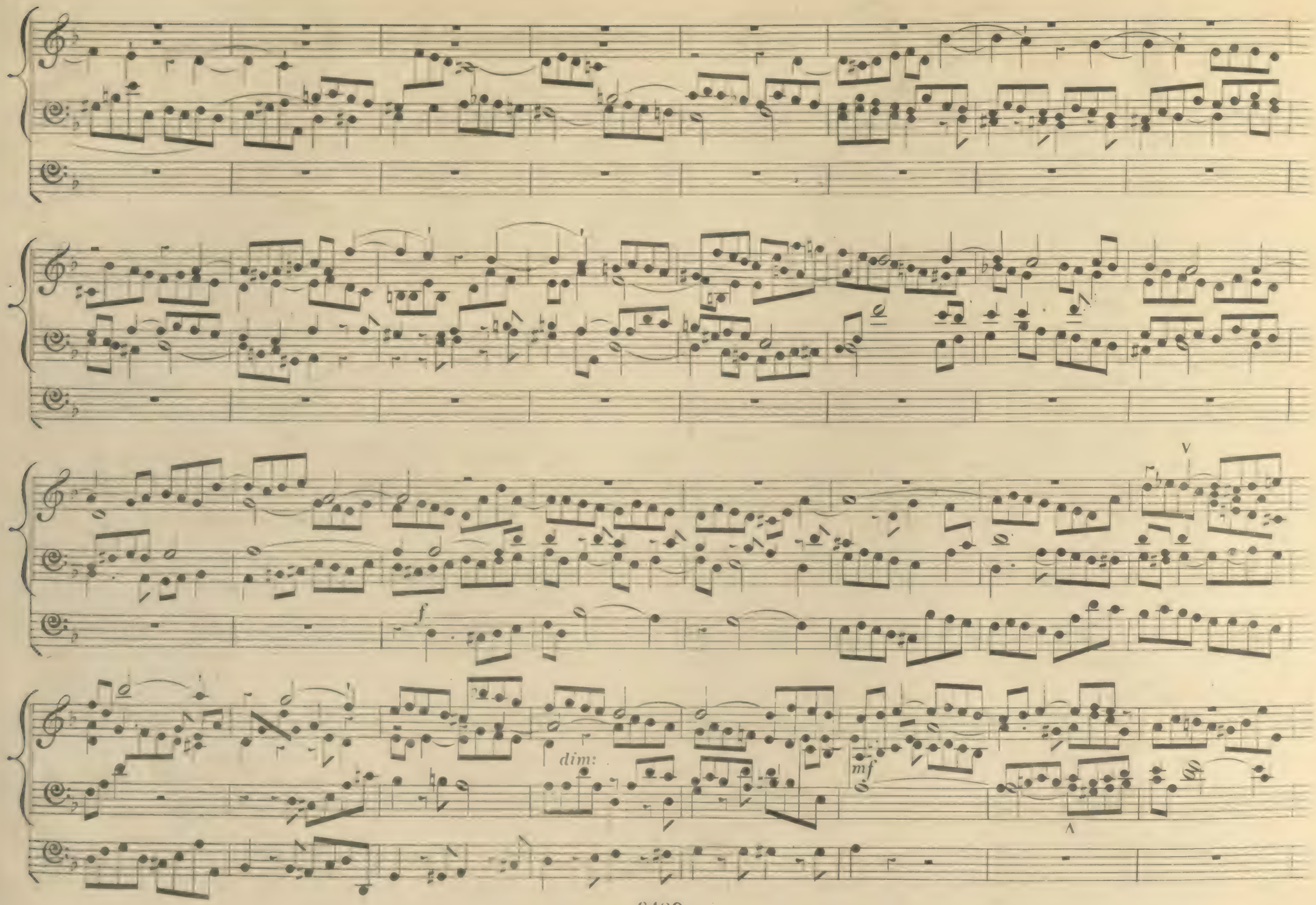


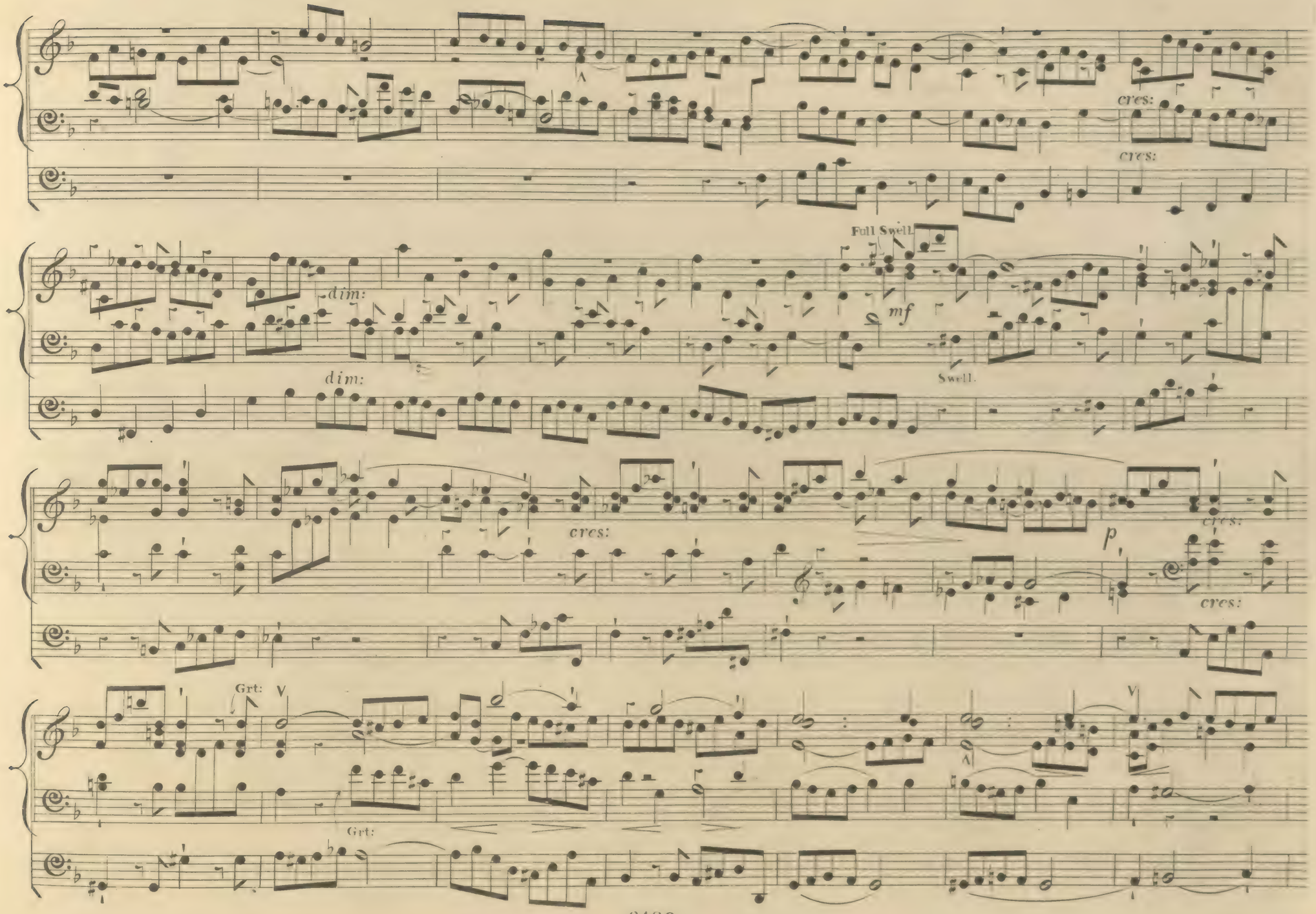

cres:
Full Sw:
Swell.
cres:
(Mixtures in)
dim:
cres:
Choir Flute (4 ft.)
Grt: (8 ft.)
Choir.
hr
p
Swell
Diap.s & Principal.
(16 ft.)
Choir Clar.t & Flute.
p

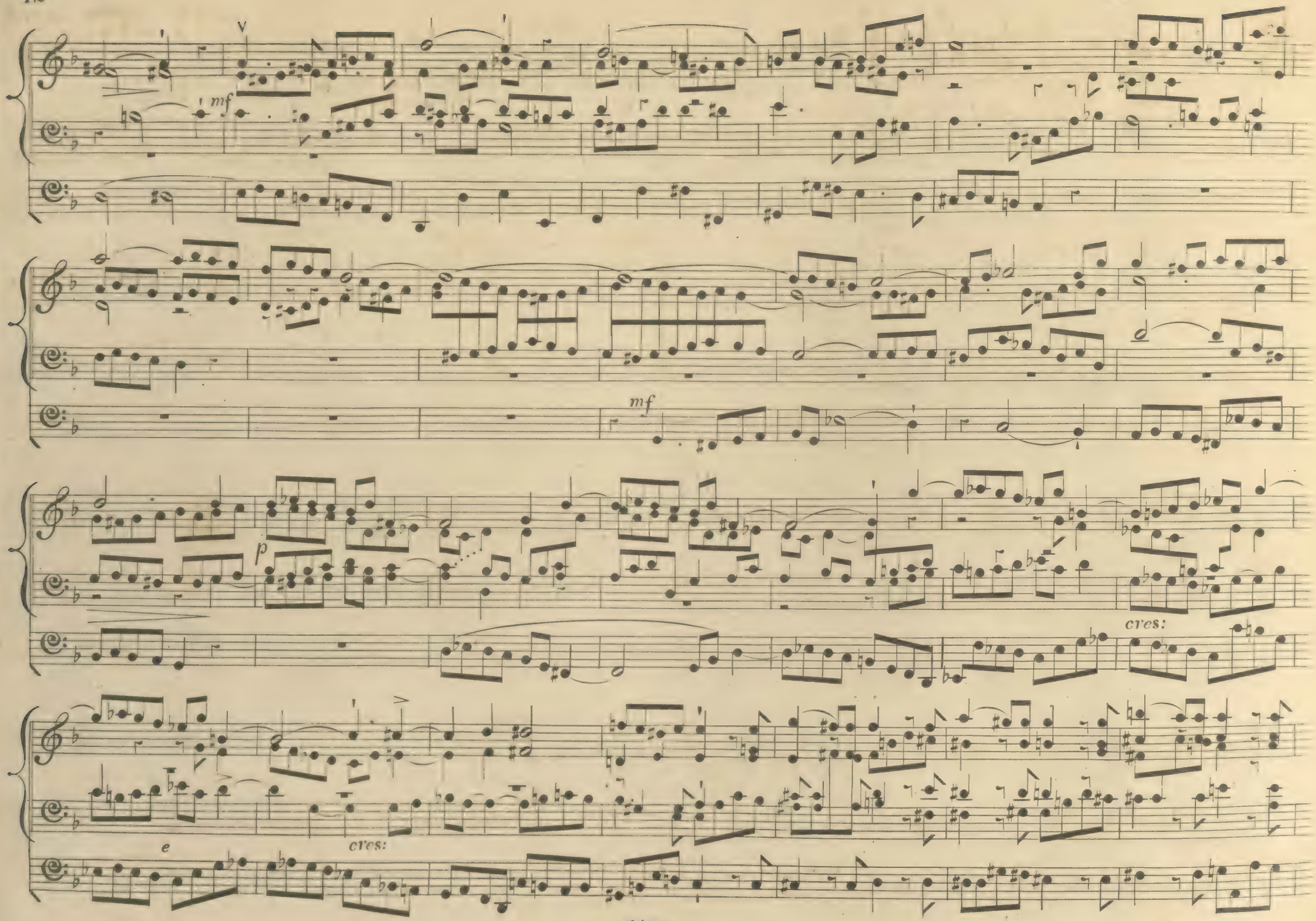

Swell.
cres:
Reeds.
Oboe.
16 & 5 ft.
Grt:
Swell.
sempre cres:
Swell.
Grt:
Grt: Coupld Full Swell.

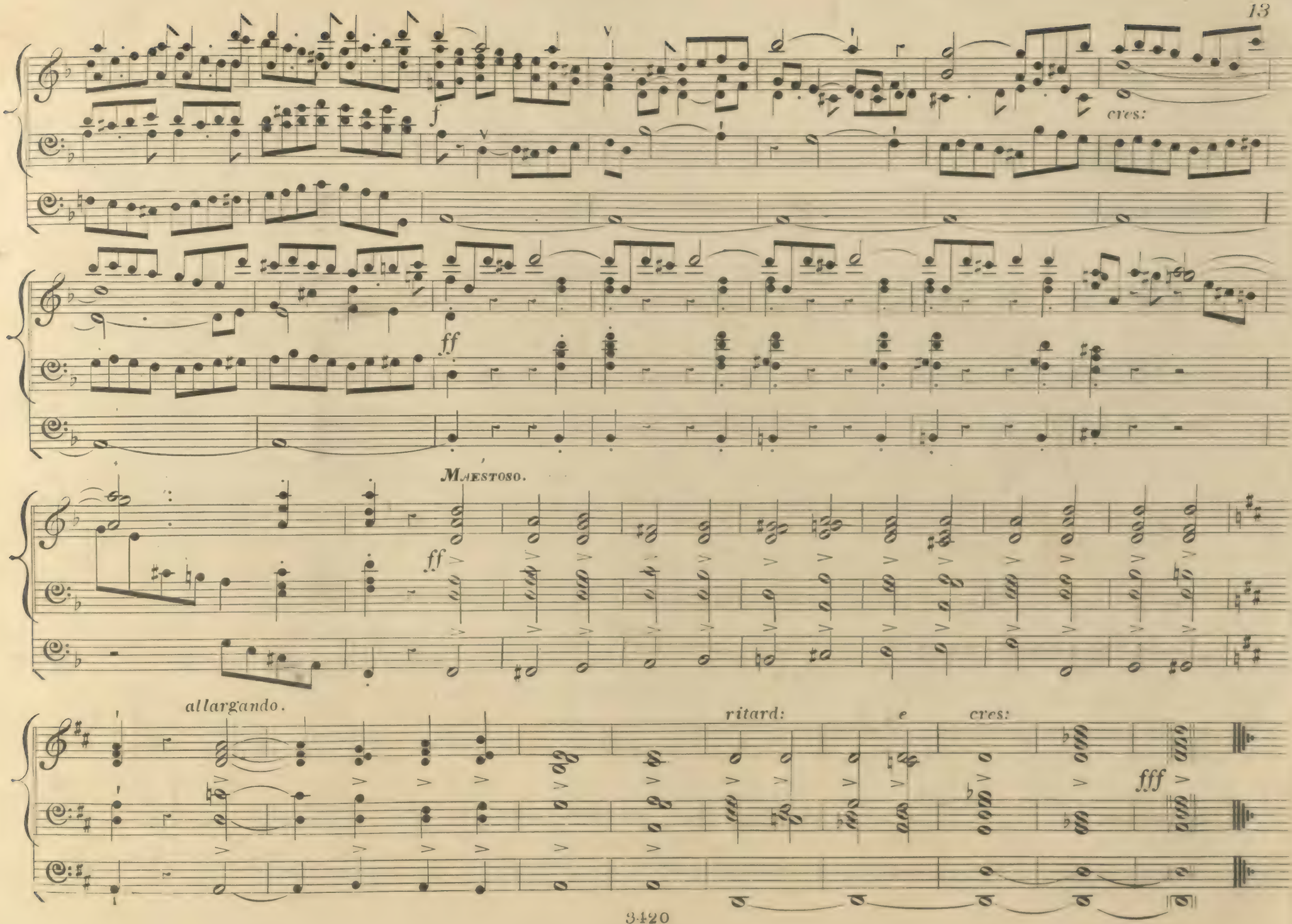

ff
dim:
p
Swell.
cres:
Swell.
p
Grt: (8 ft.)
Swell.
Grt:
Swell.
Choir Flute.
hr
hr
hr
Grt: Small Op: Diap:
hr
p
Swell Oboe.
(16 ft:)
hr
hr
Swell.
pp molto rall:
a tempo.
Swell Op: Diap:
pp
pp


Adagio.
Allegro.
Add 15th &
Mixture.
Swell Diapsn
& Princ.
trem.
p cres:
a poco accel:
ritard:
a tempo.
marcato.
mf
Grt:
Coupled.
cres:
mf (16 & 8 ft.)
cres:
ritard:
f
Moderato.
f
e rinf.
f
sempre legato.


f
dim:
mf


cres:
cres:
Full Swell.
dim:
dim:
mf
Swell.
cres:
p
cres:
cres:
Grt:
V
Grt:
V


mf
mf
p
cres:
cres:
e


f
cres:
ff
Maestoso.
ff
allargando.
ritard:
e
cres:
fff

H4084/121

Prelude and Fugue

(IN A MAJOR.)

FOR THE

Organ.

BY

HENRY HILES, Mus. Bac. Oxon.

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11404/21
rcma8726

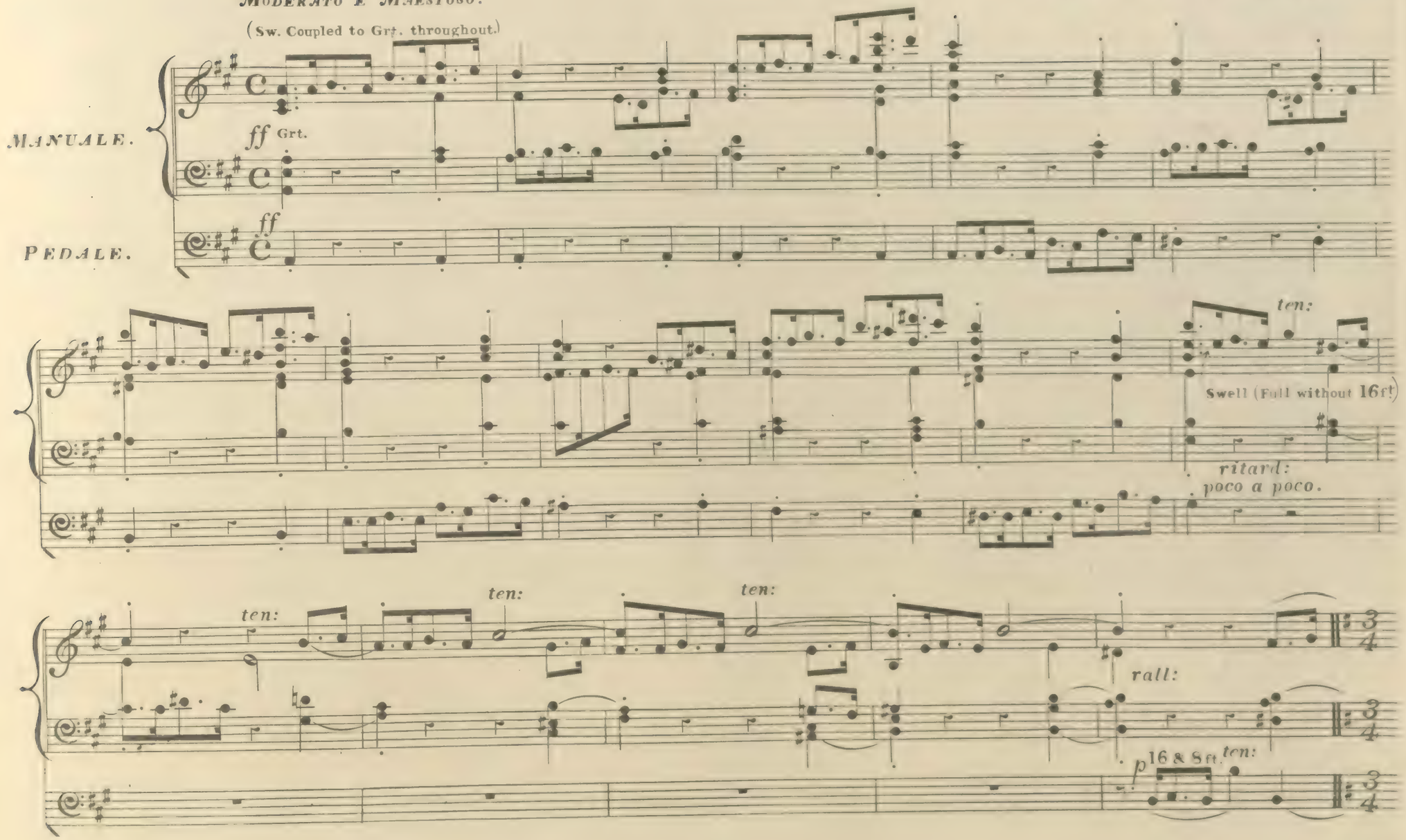
Prelude and Fugue.

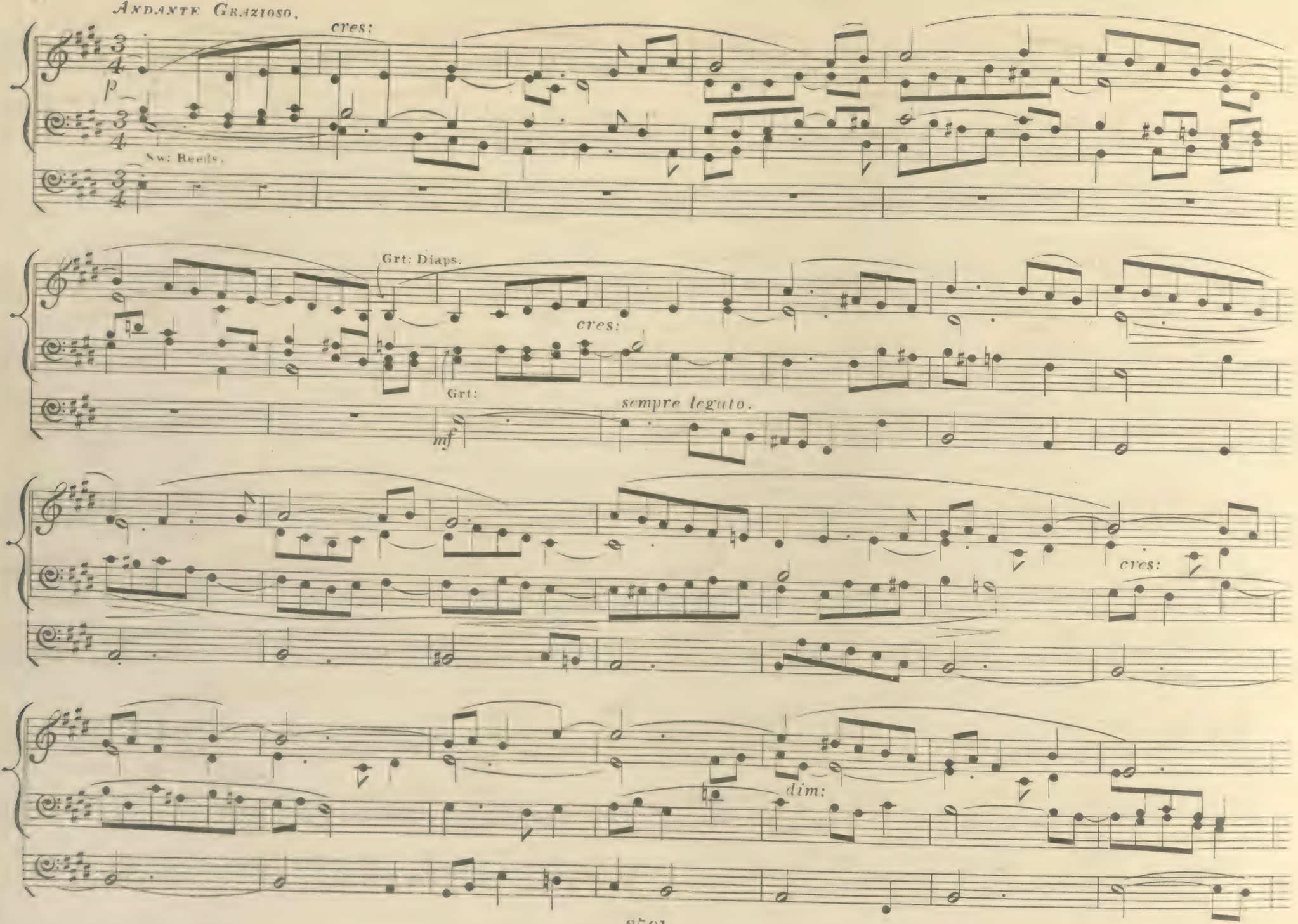
(IN A MAJOR)

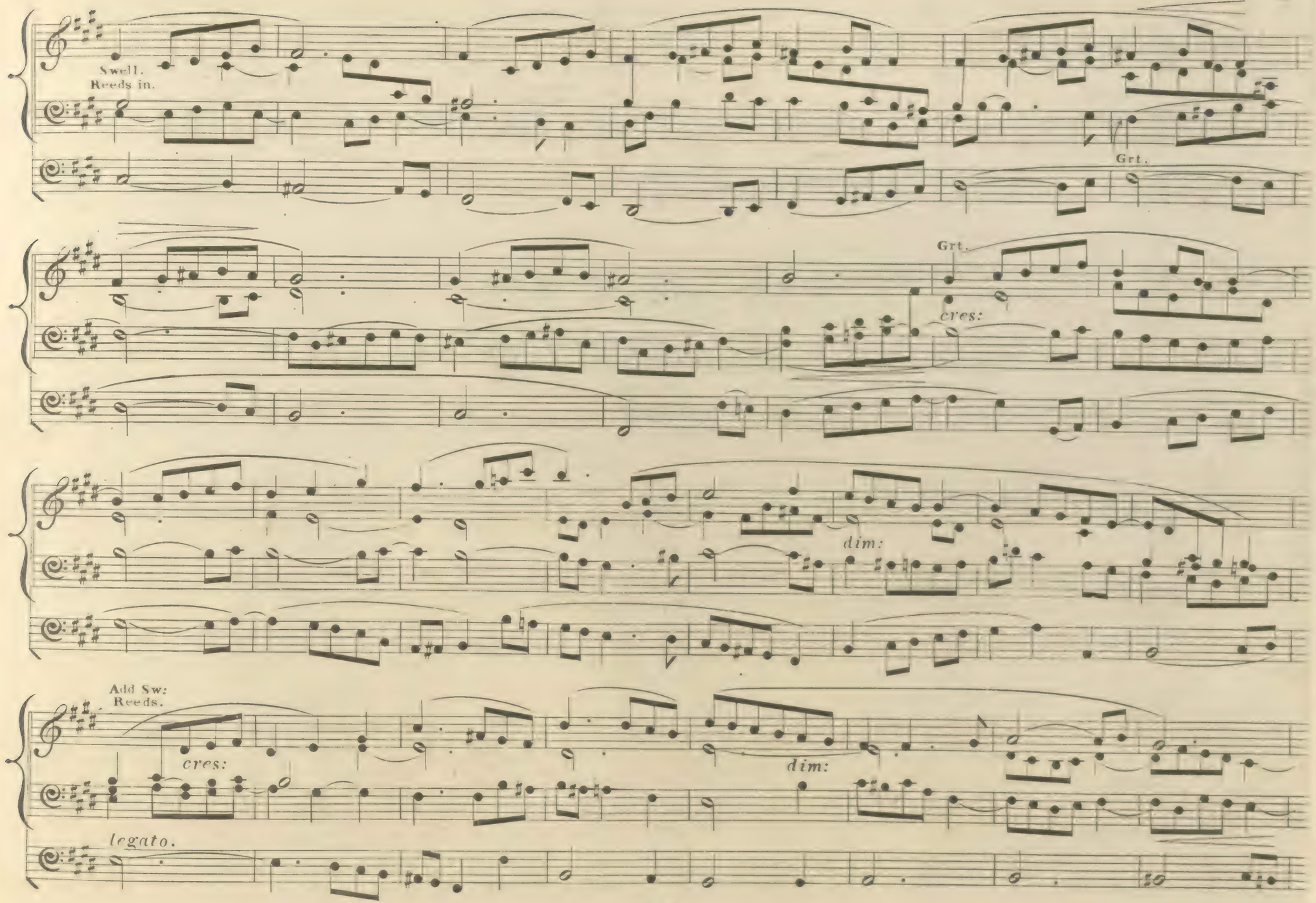
HENRY HILES. MUS: BAC: OXON

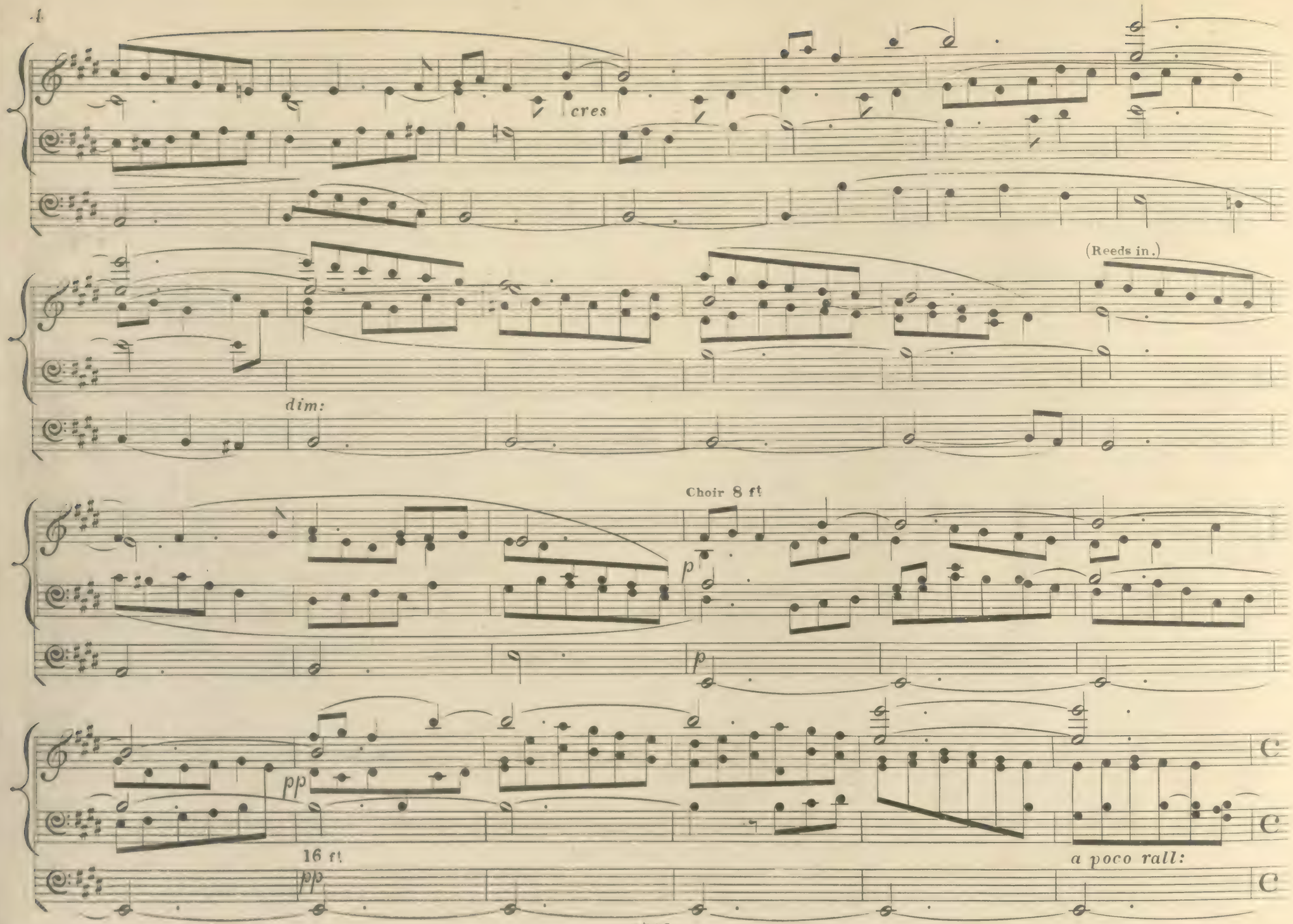
Moderato e Maestoso.

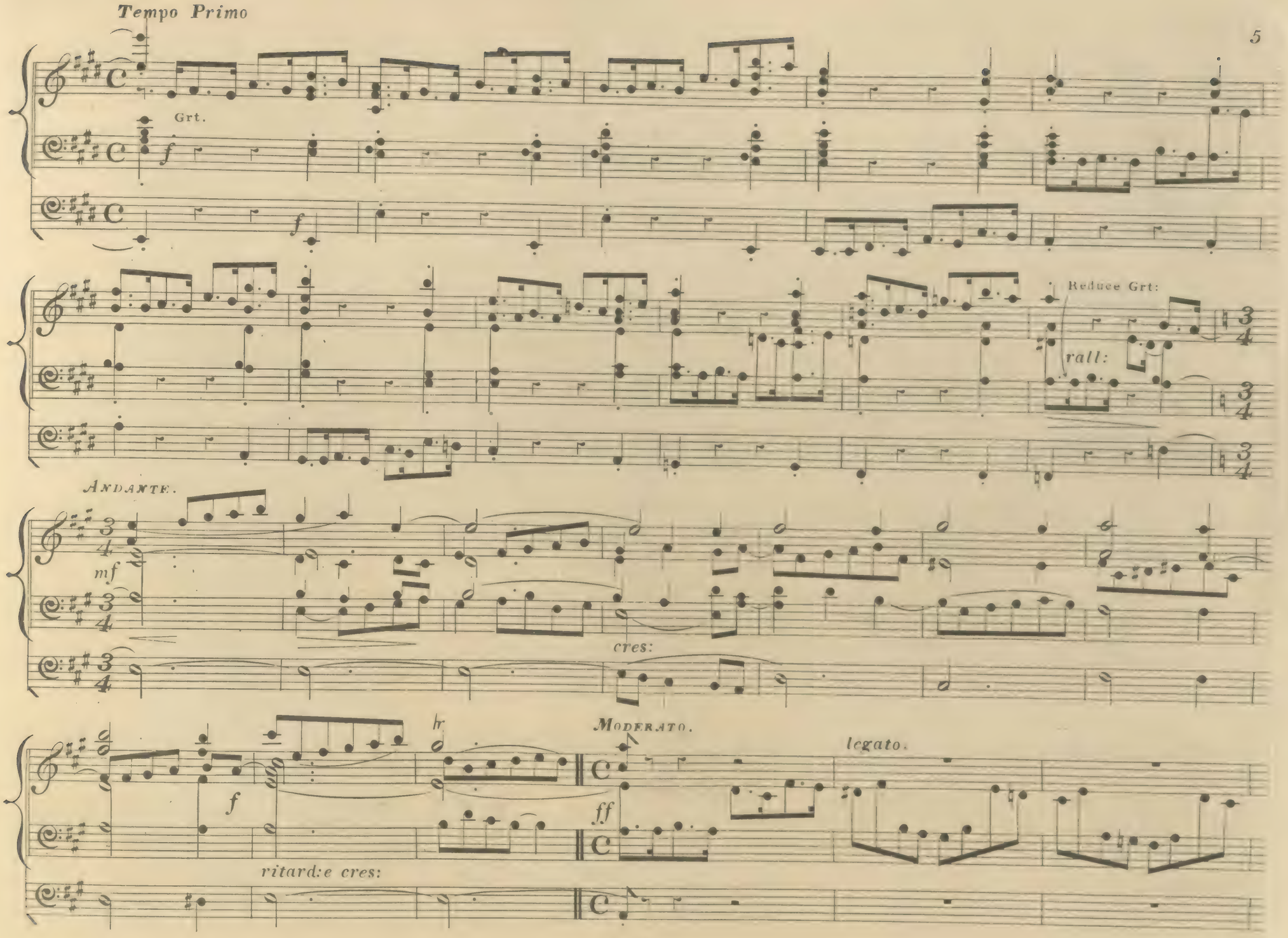
(Sw. Coupled to Grt. throughout.)

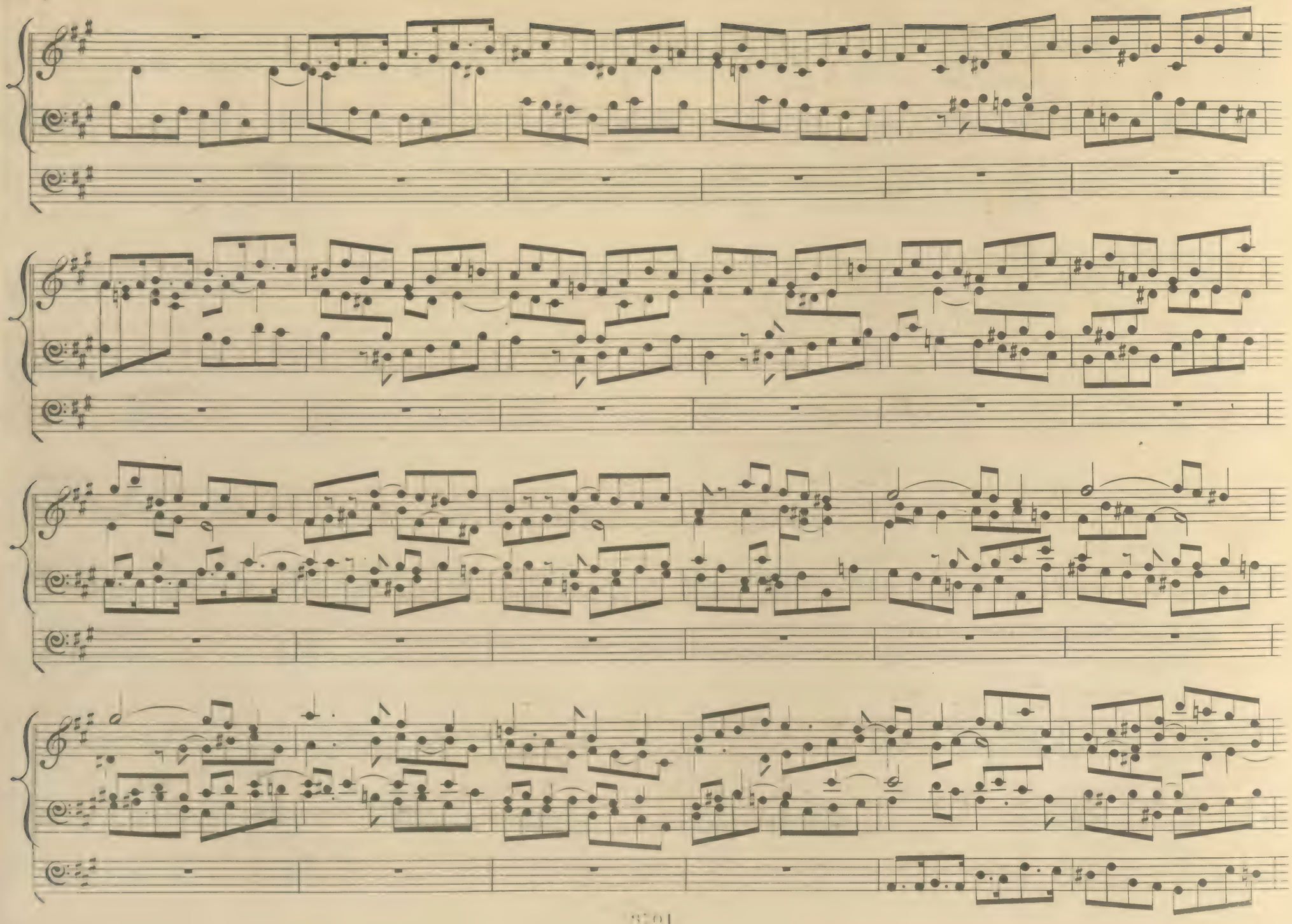


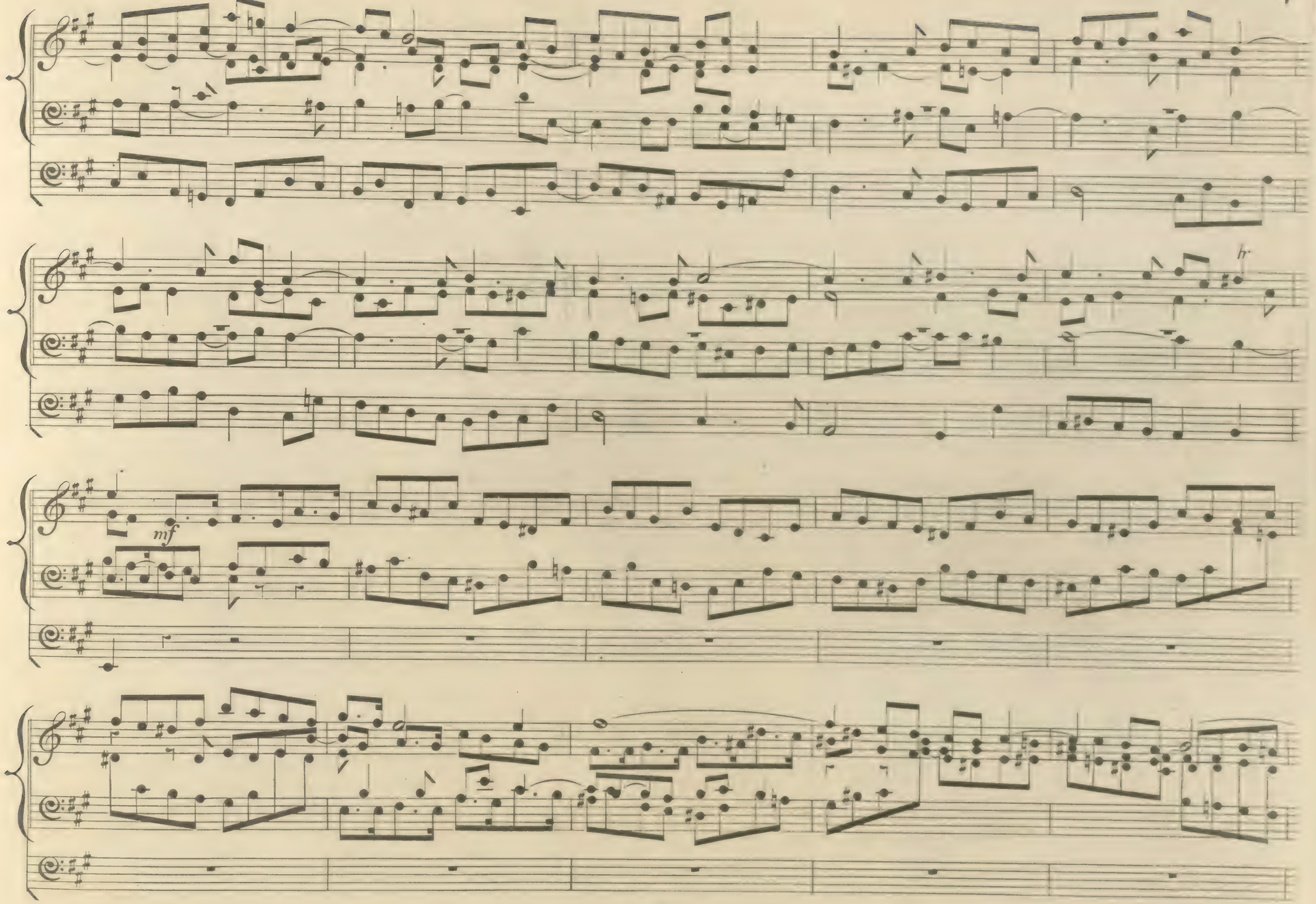

Andante Grazioso.
cres:
p
Sw: Reeds.
Grt: Diaps.
cres:
Grt:
mf
sempre legato.
cres:
dim:

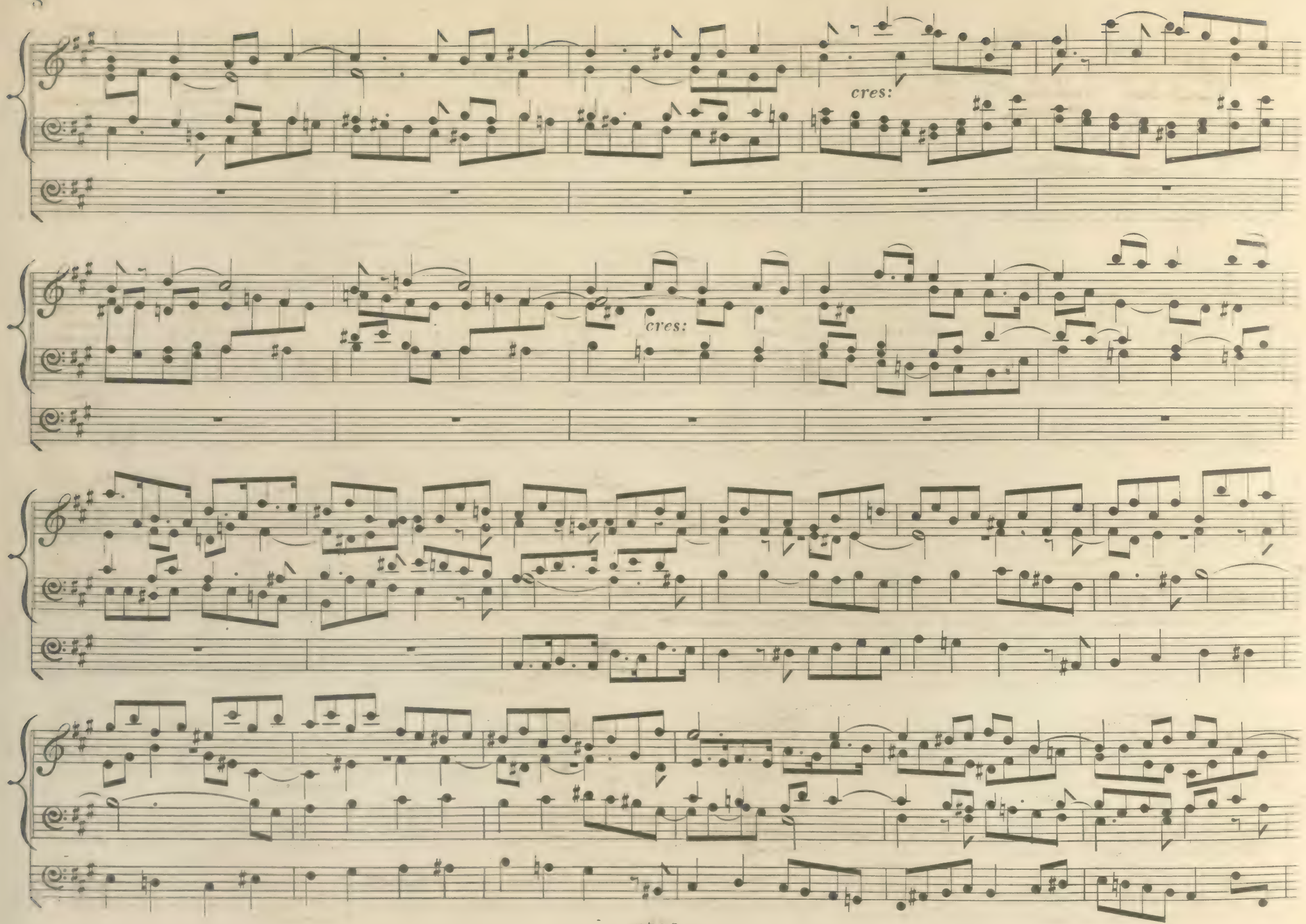

Swell.
Reeds in.
Grt.
Grt.
cres:
dim:
Add Sw:
Reeds.
cres:
dim:
legato.

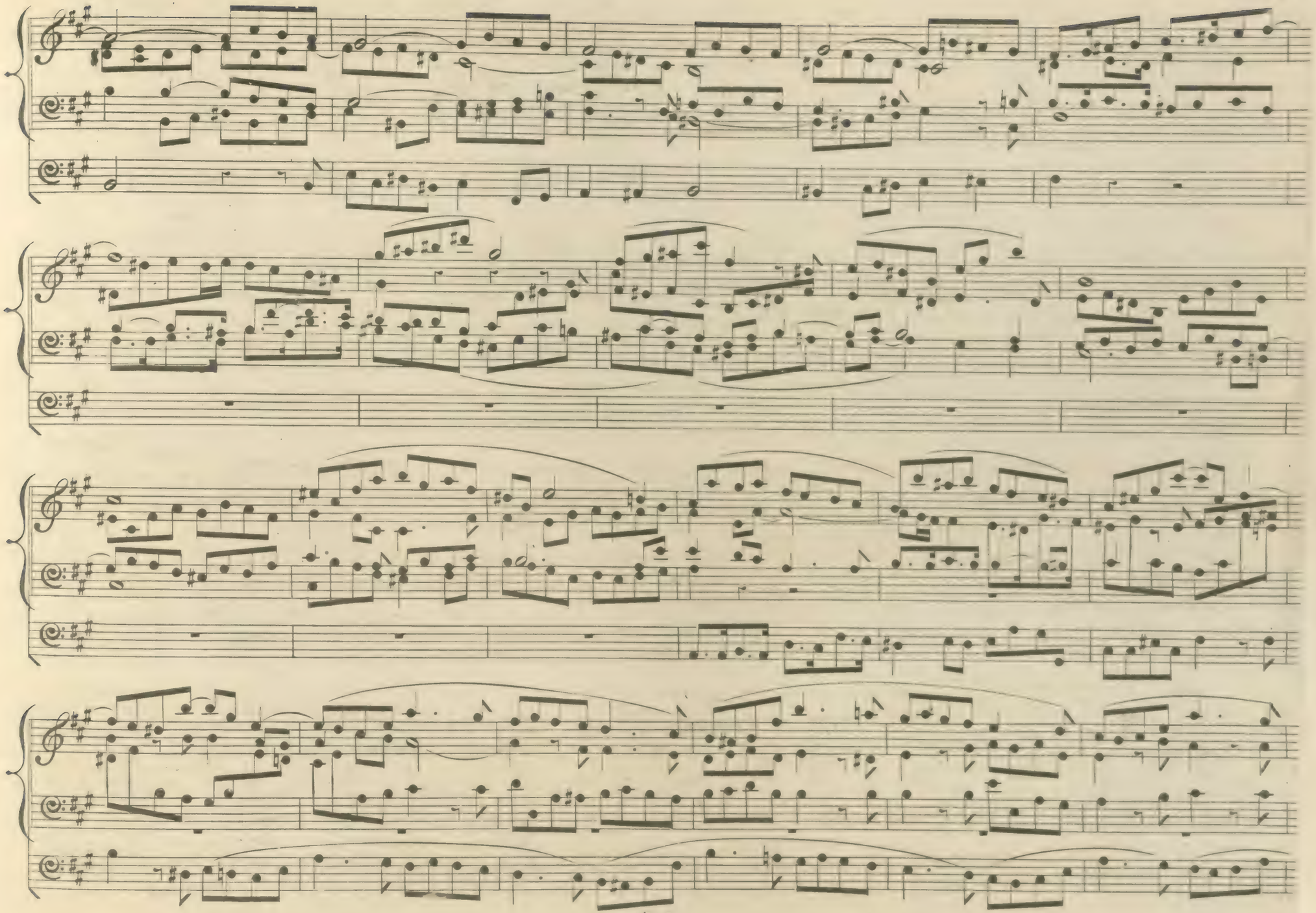

cres
(Reeds in.)
dim:
Choir 8 ft
p
p
pp
16 ft
pp
a poco rall:

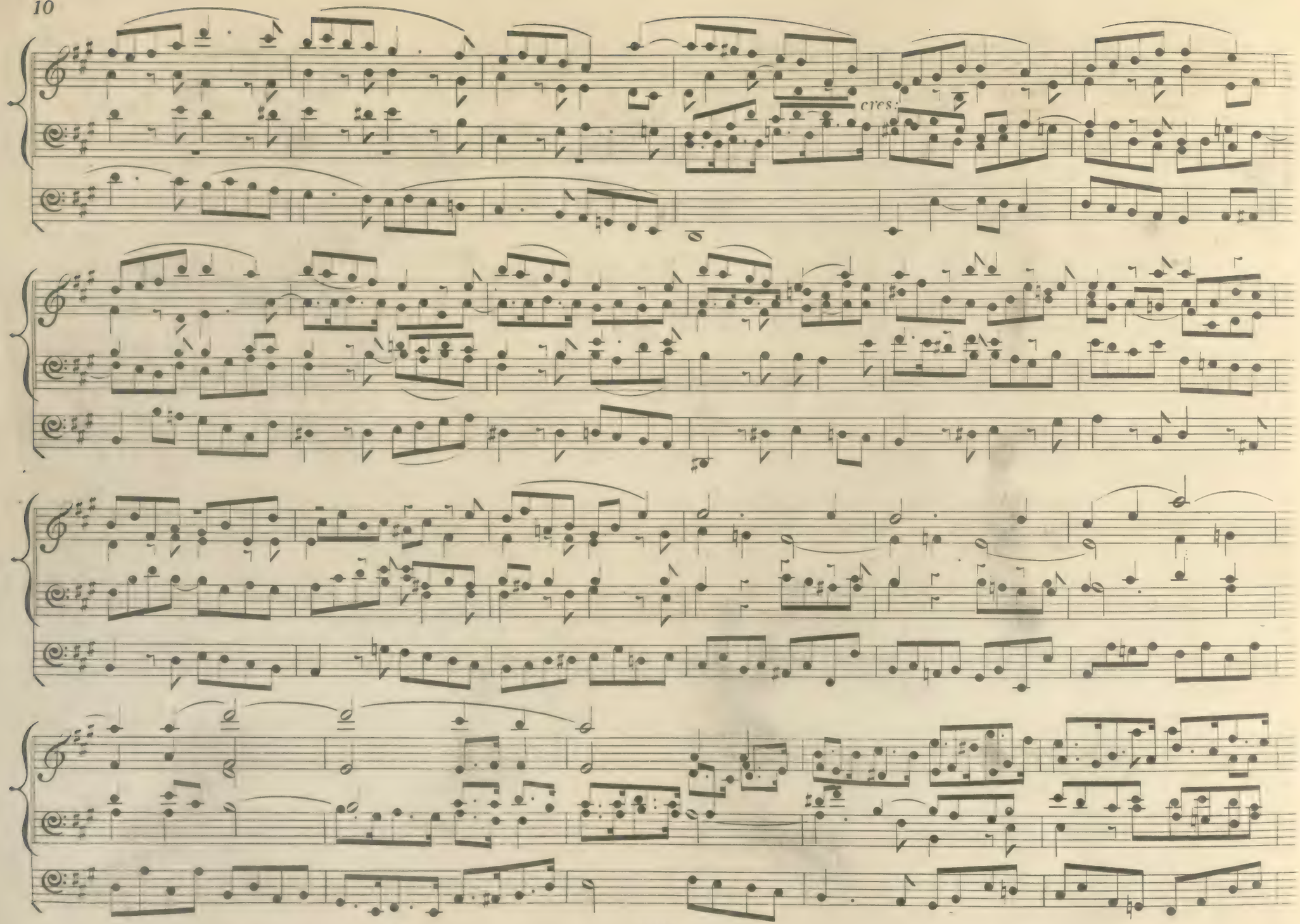

Tempo Primo
Grt.
f
f
Reduce Grt:
rall:
ANDANTE.
mf
cres:
hr
MODERATO.
legato.
f
ff
ritard:e cres:

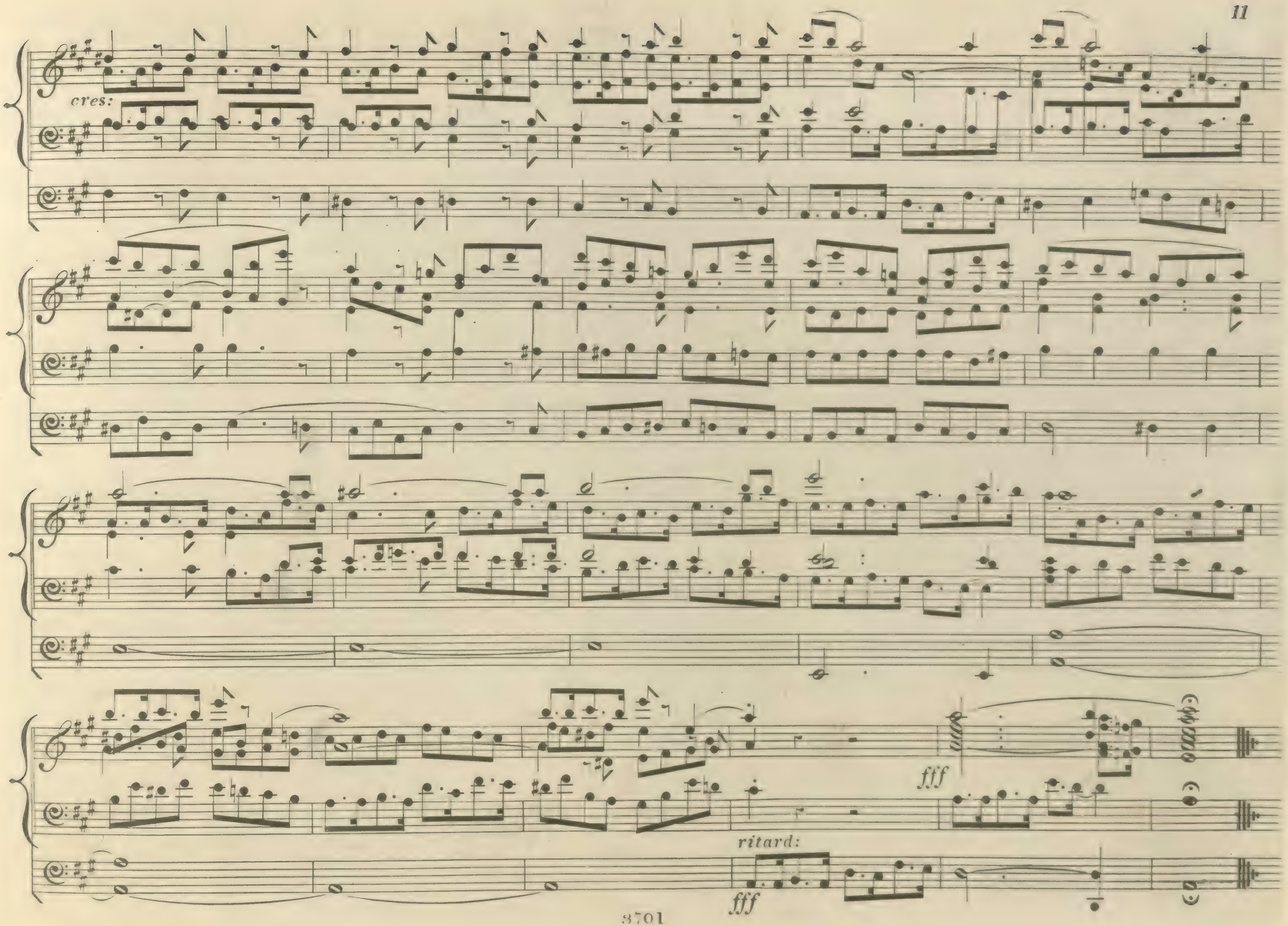



hr
mf


cres:
cres:




cres:


cres:
fff
ritard:
fff

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	Der aber die Herzen, from the Motetts	J. S. Bach
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13	Laudate Dominum	Mozart
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14	Chorus, "O great is the depth," *St. Paul*	Mendelssohn
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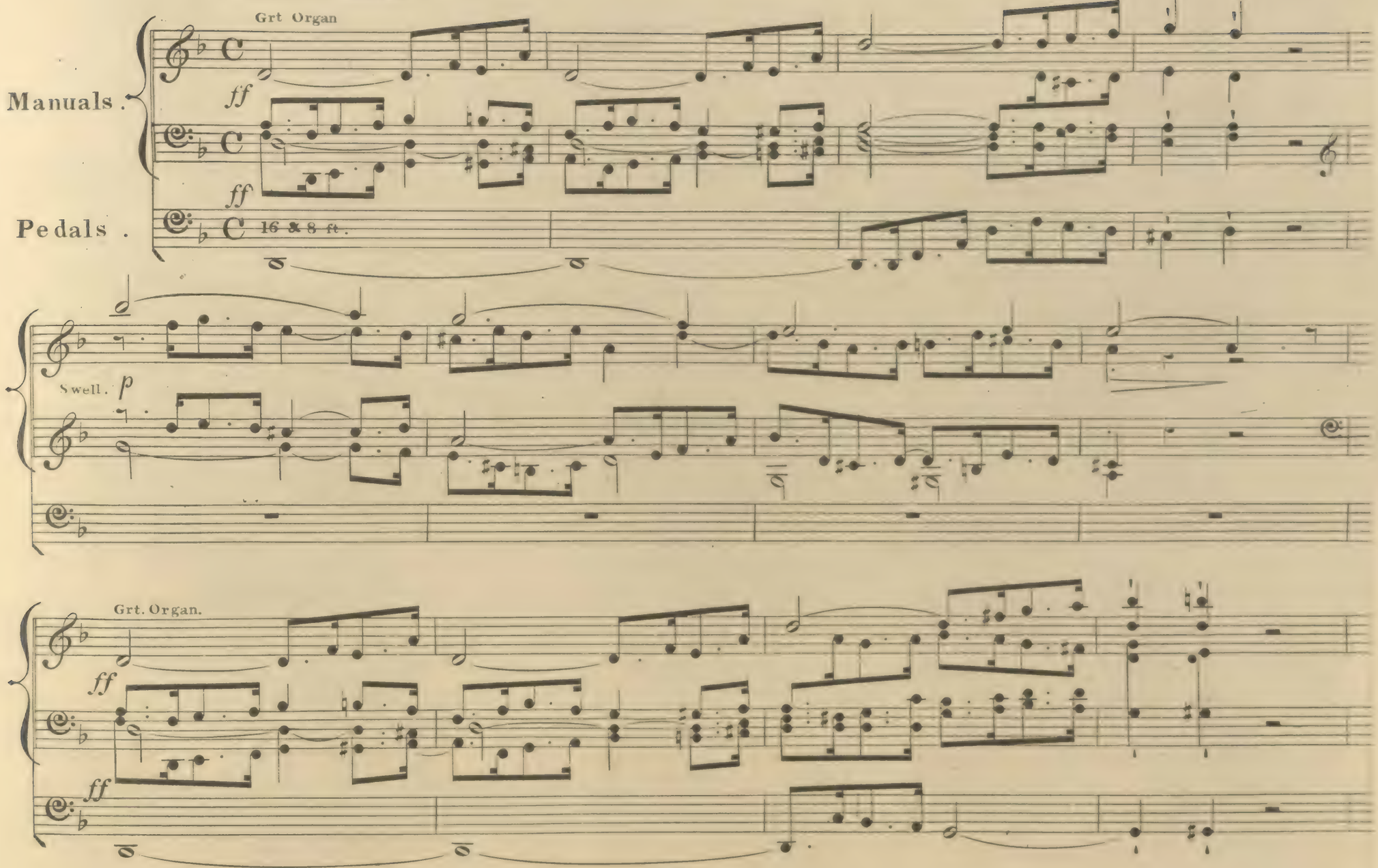

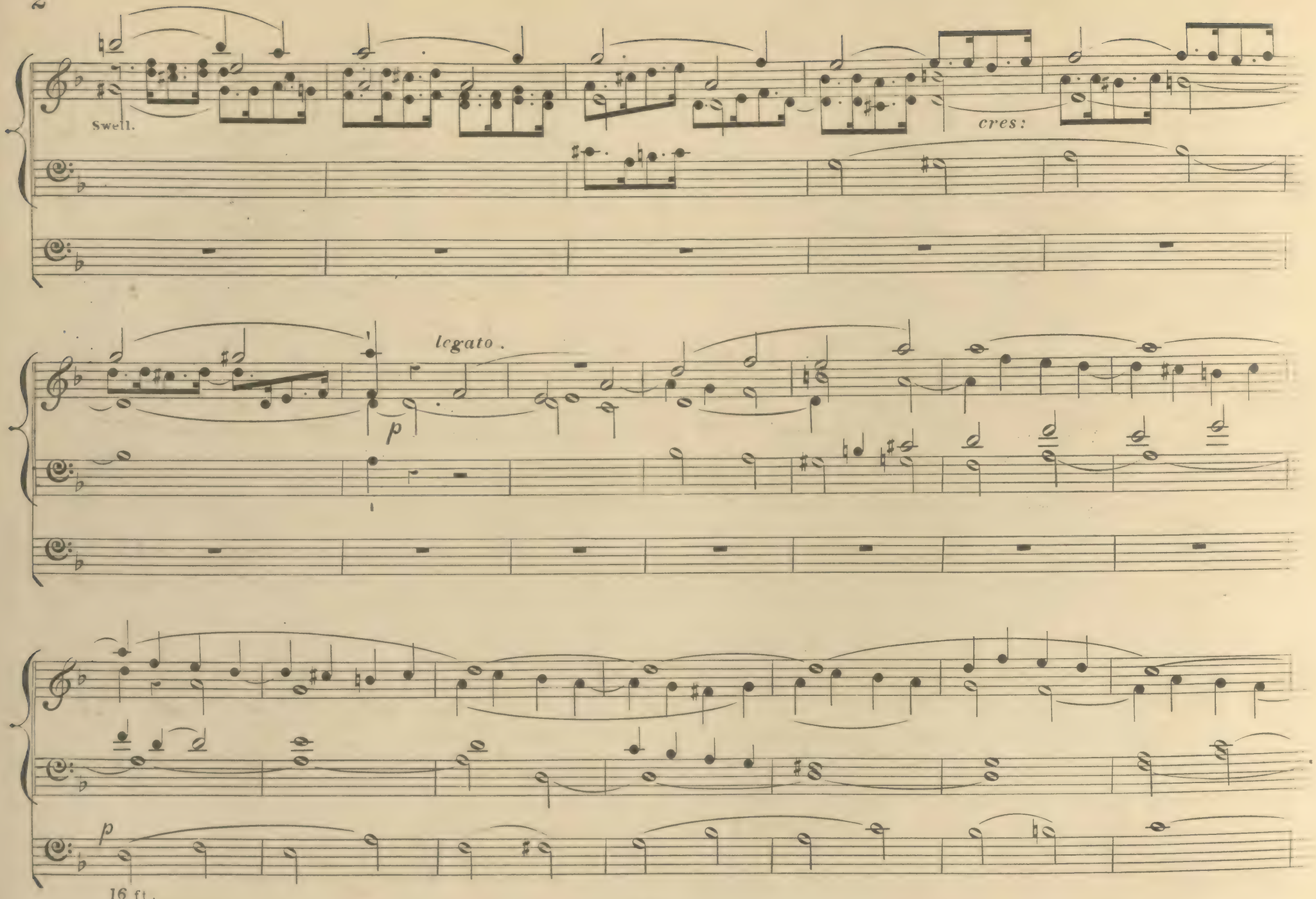
Swell.
cres:
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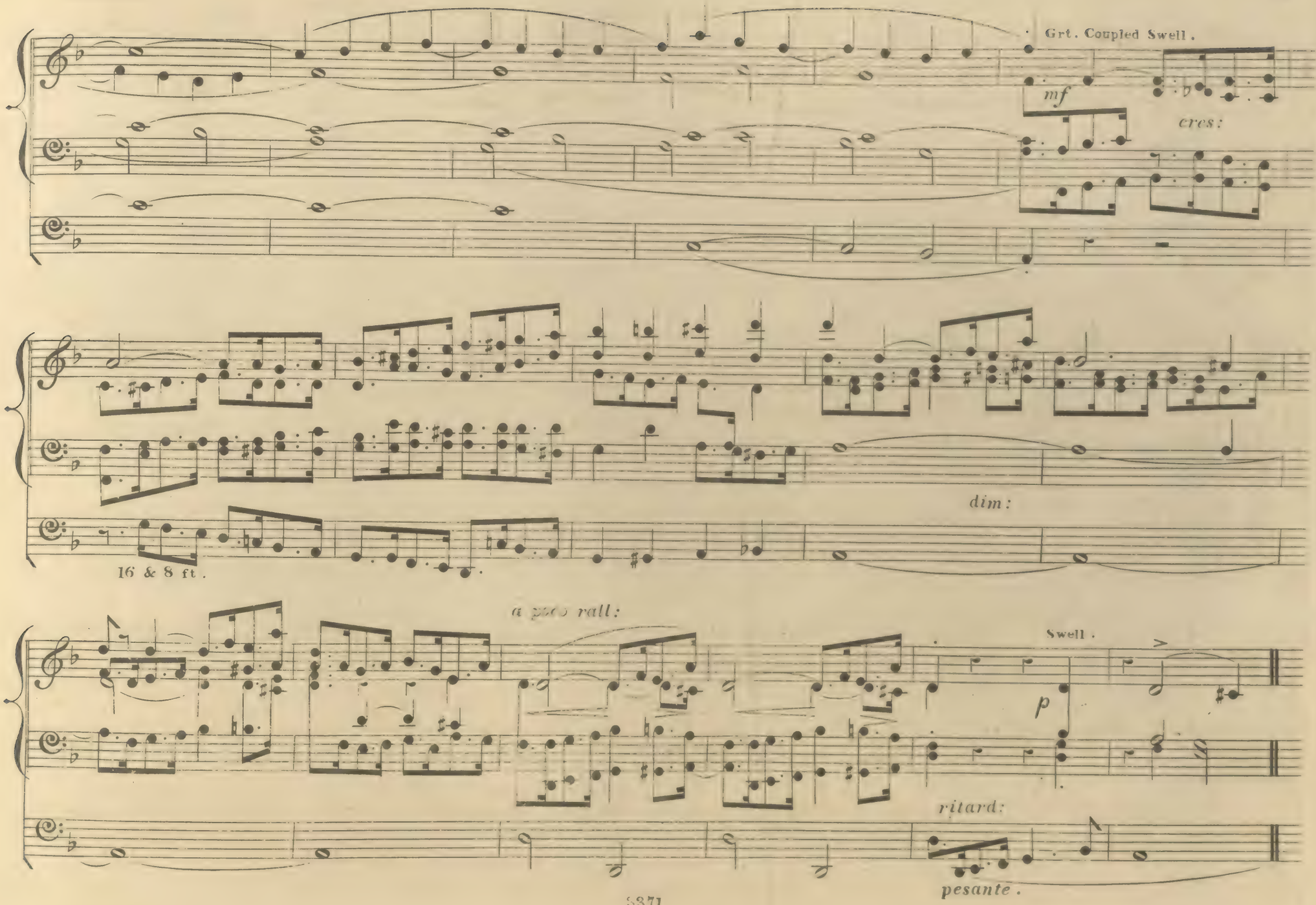
Grt. Coupled Swell.
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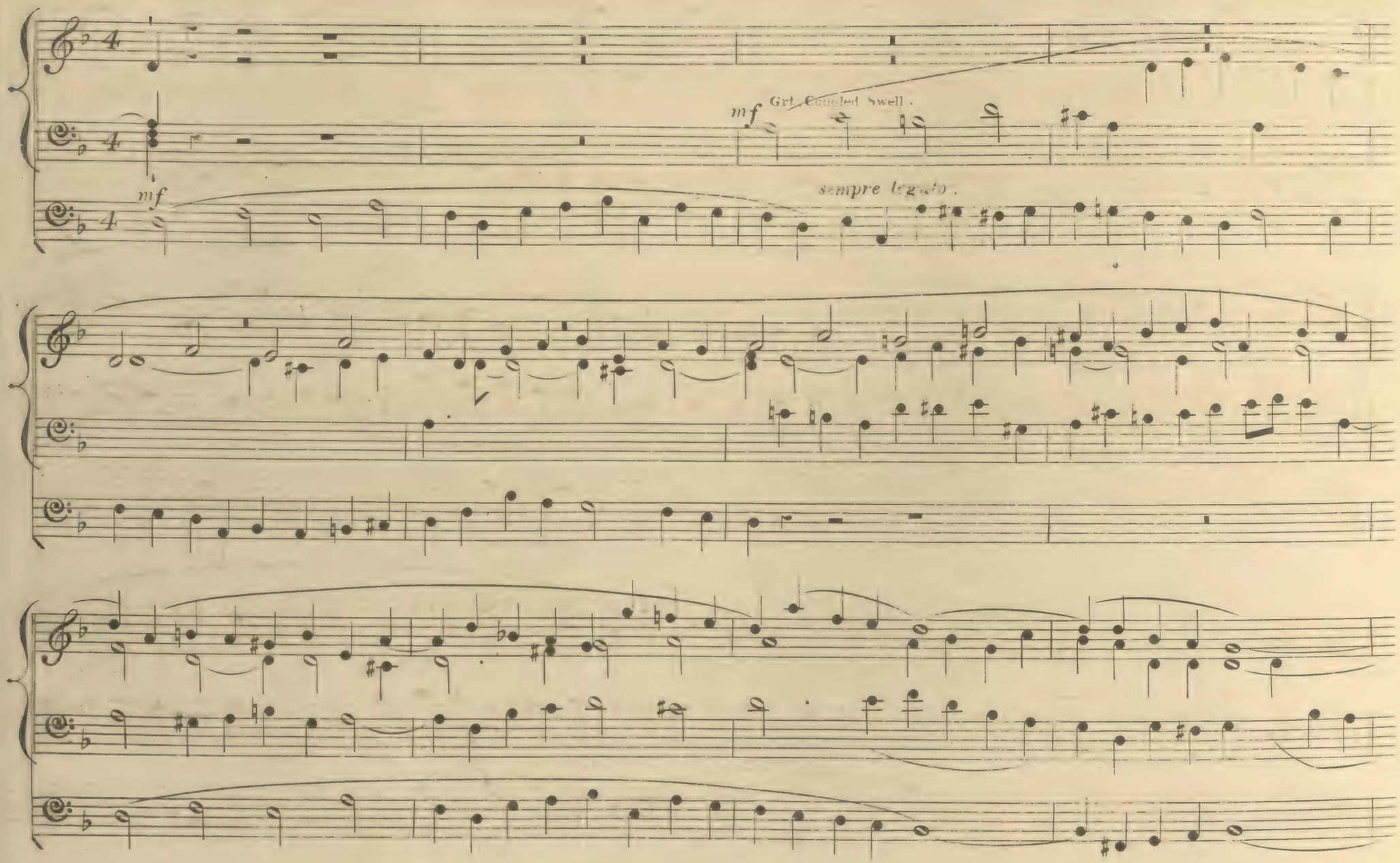
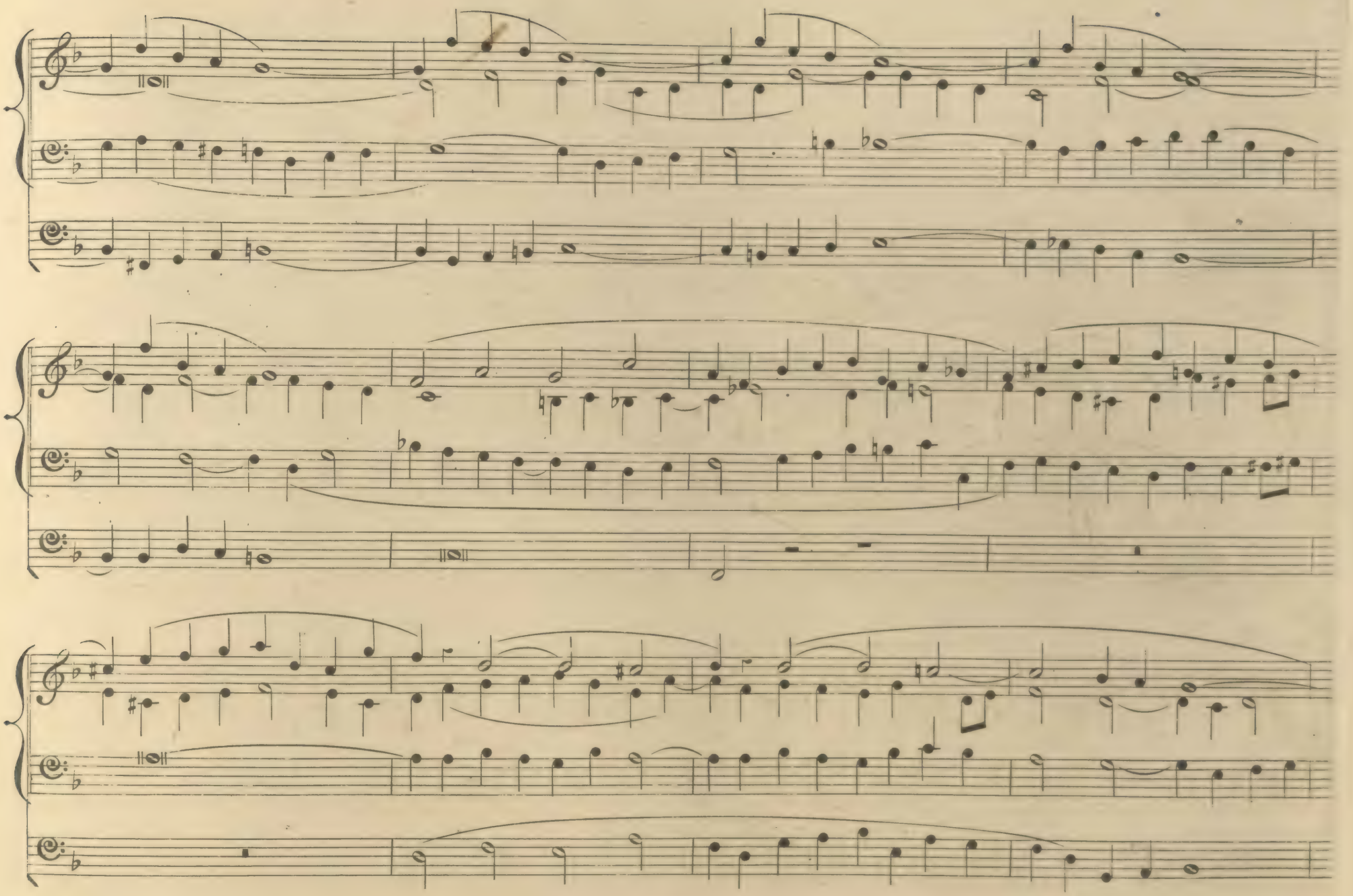
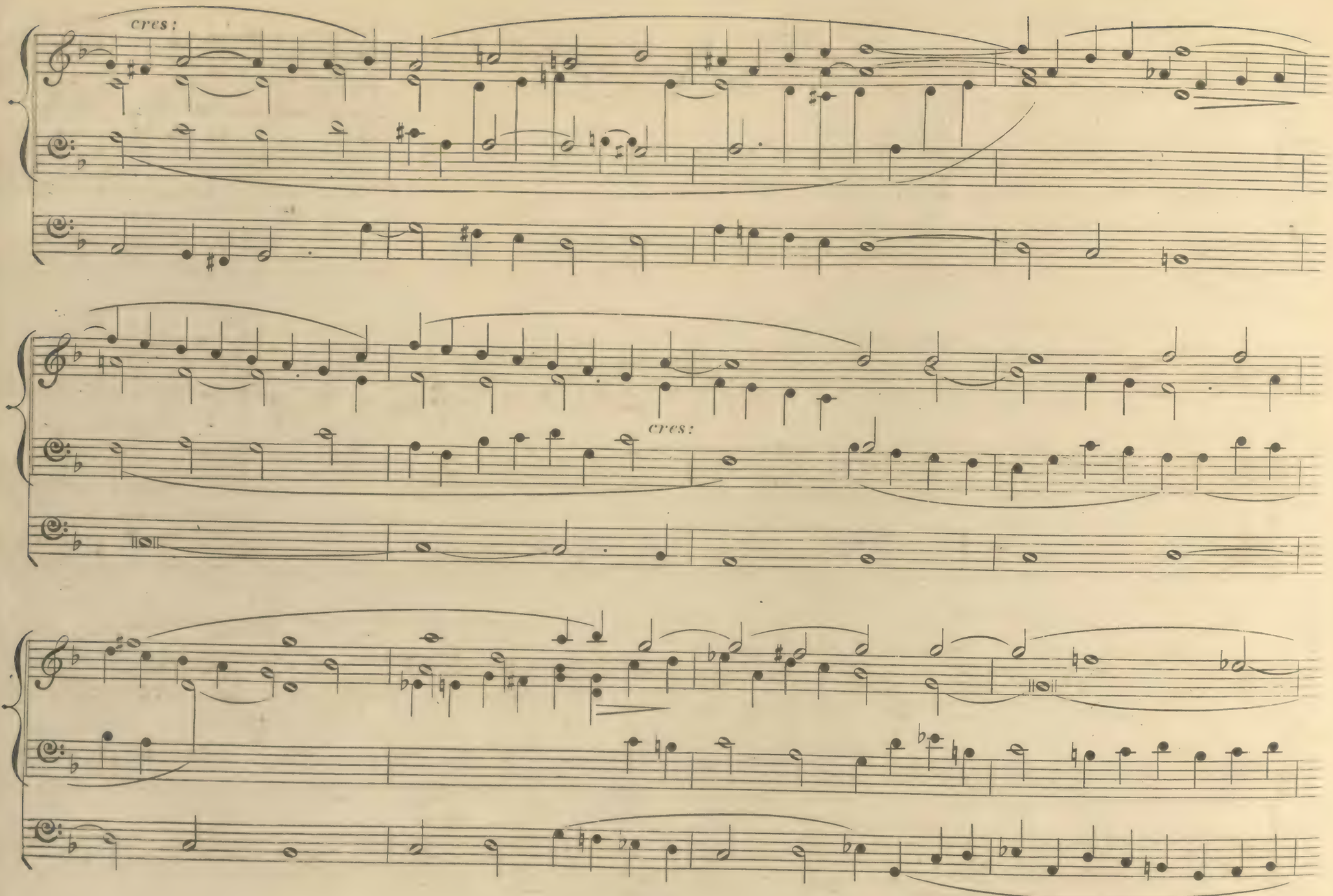
Fugue.

Andante non moto.



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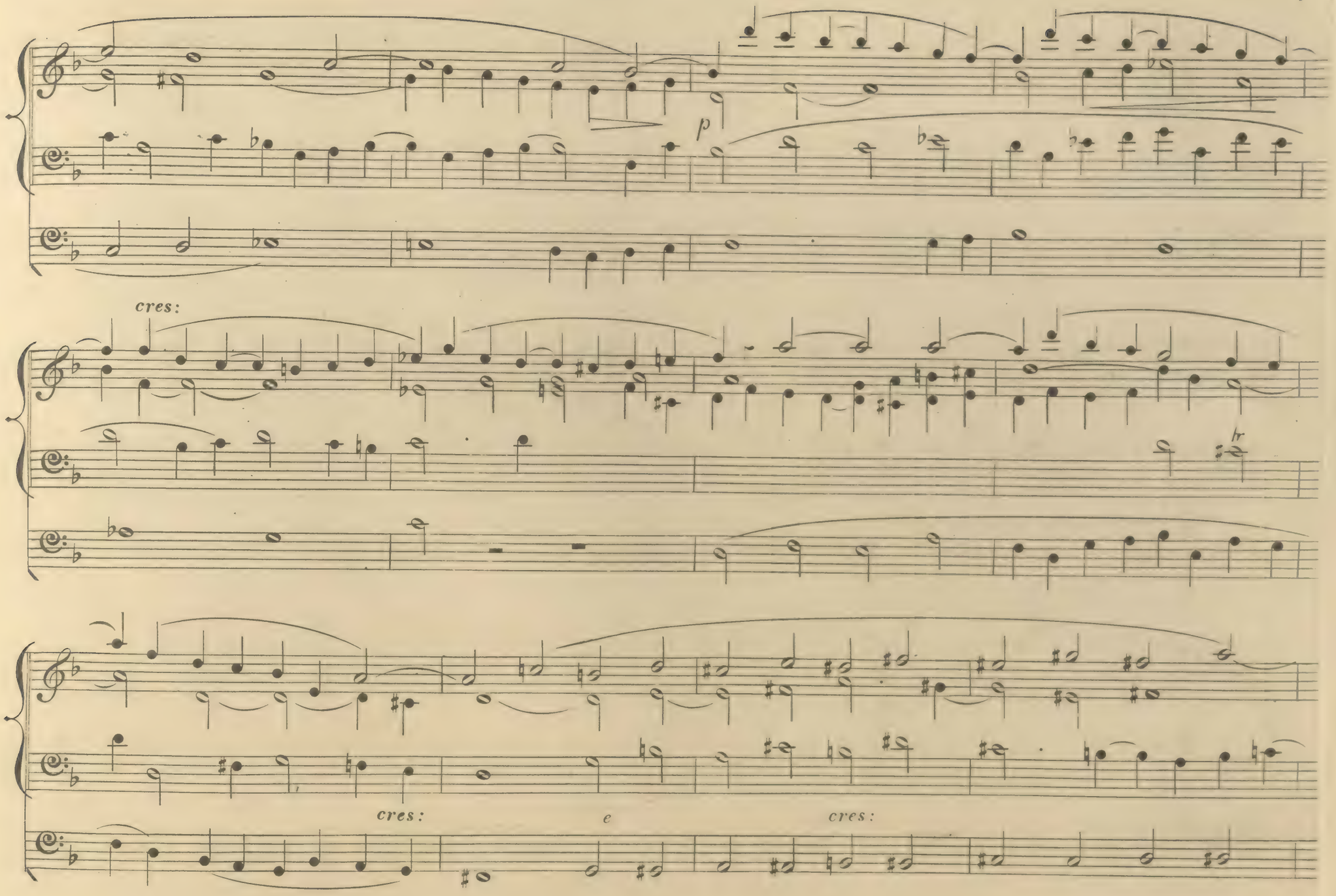
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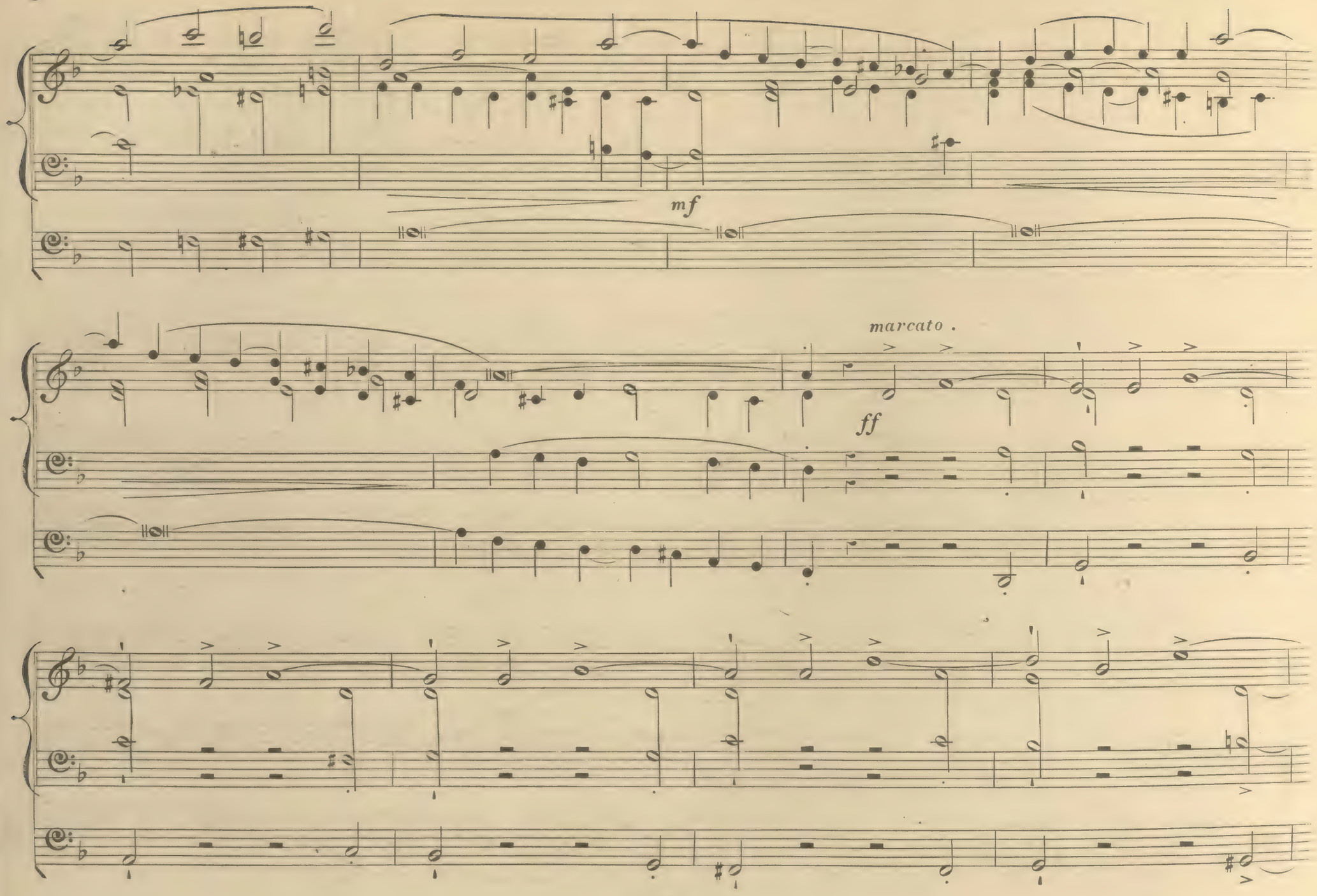
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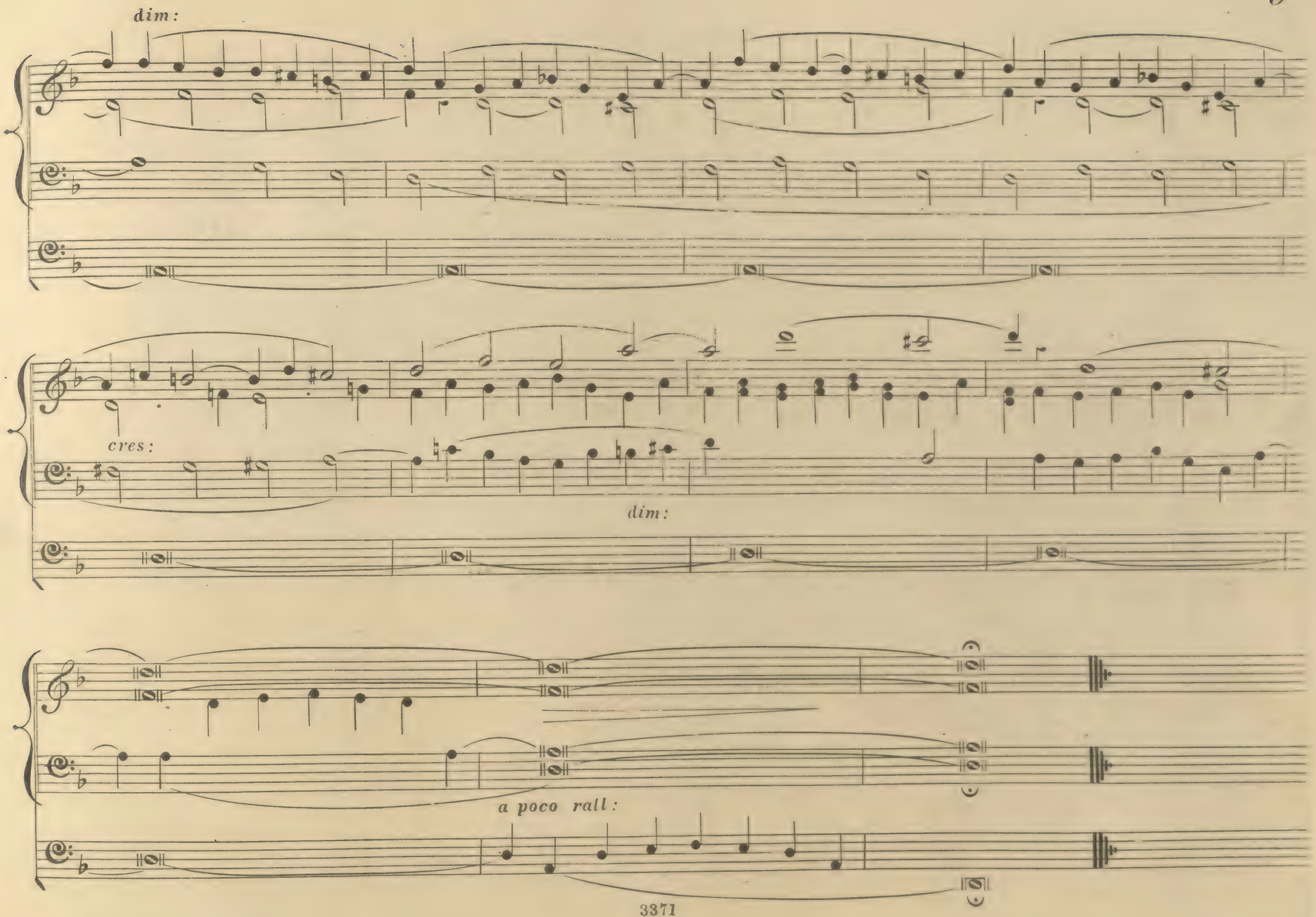
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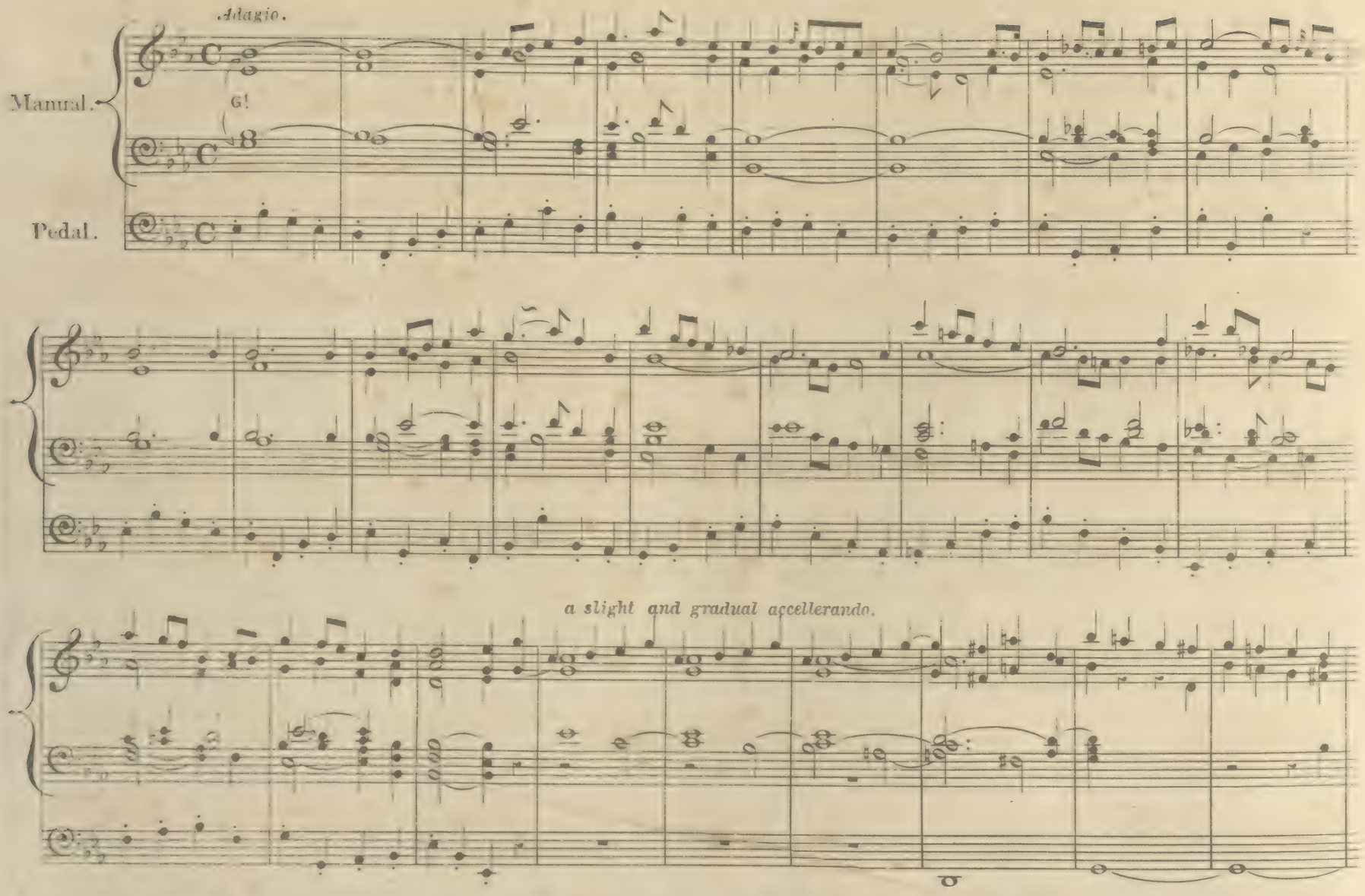

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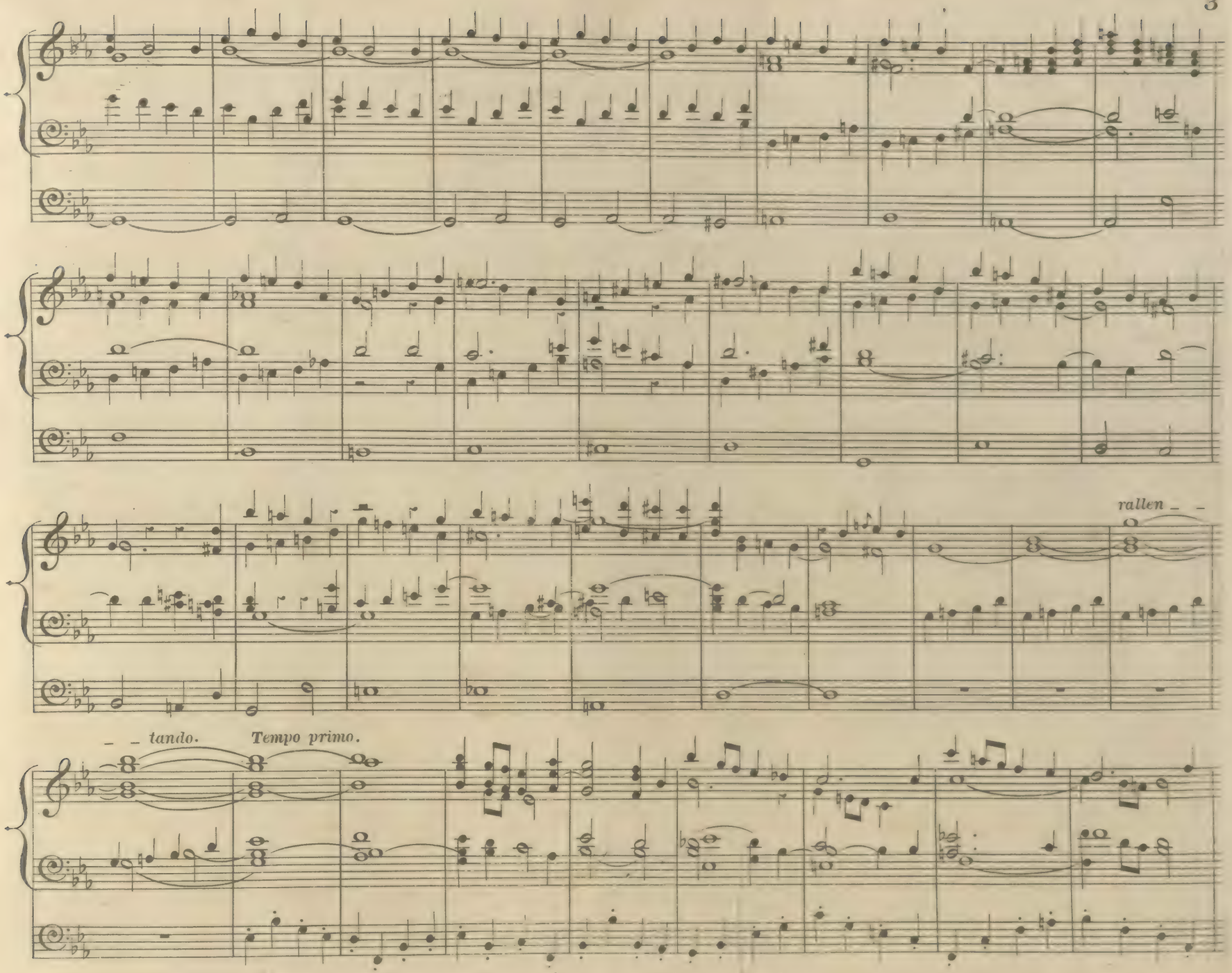
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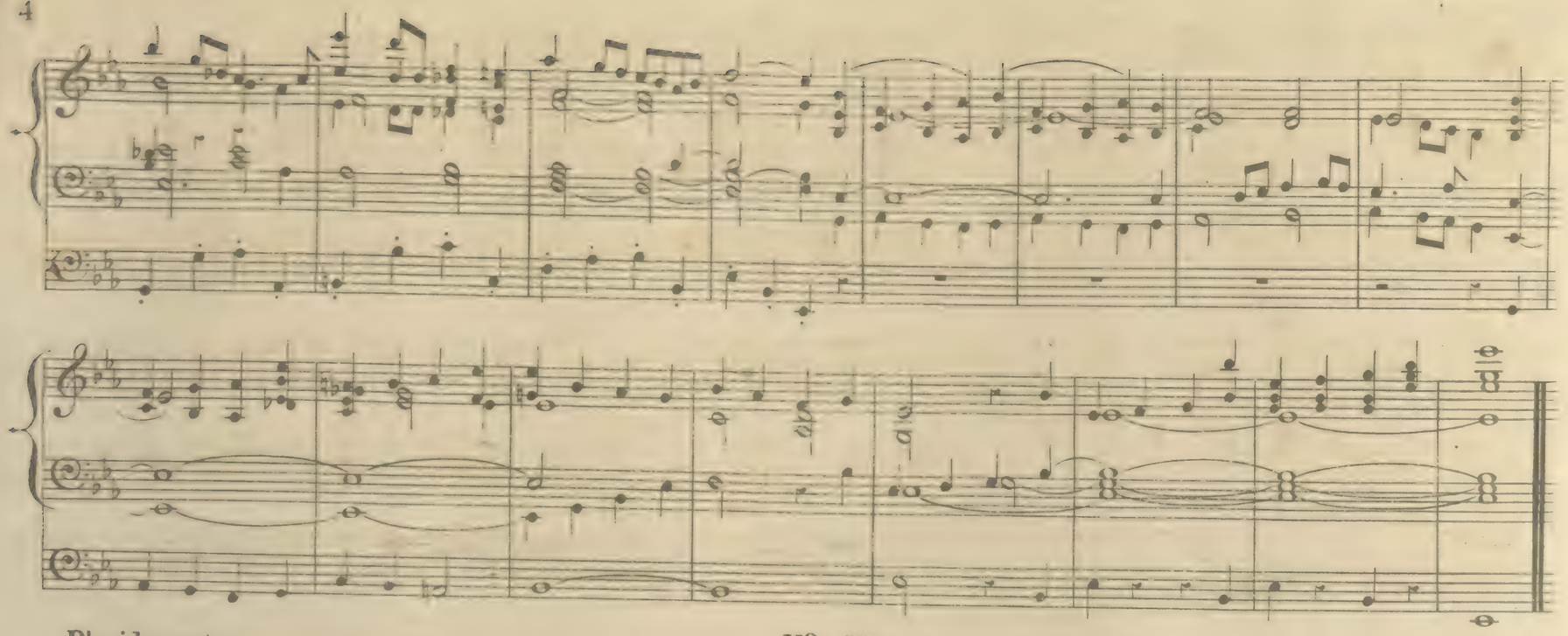
- - tando.
Tempo primo.



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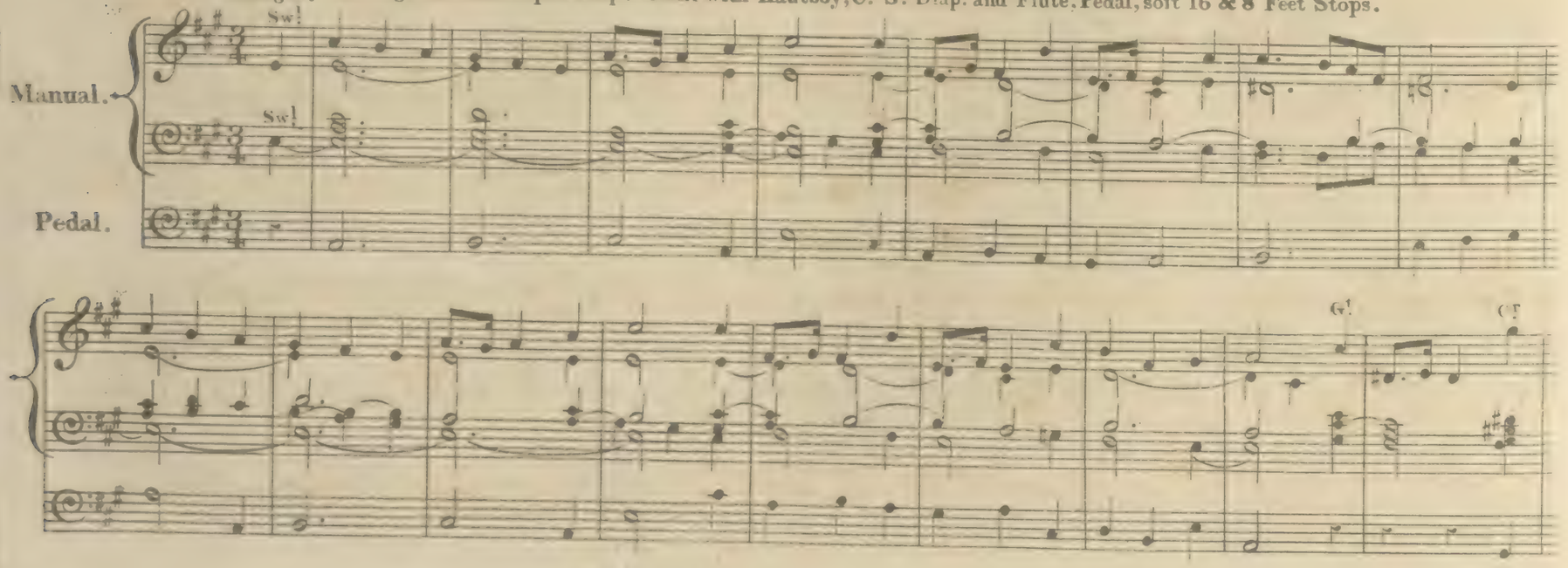

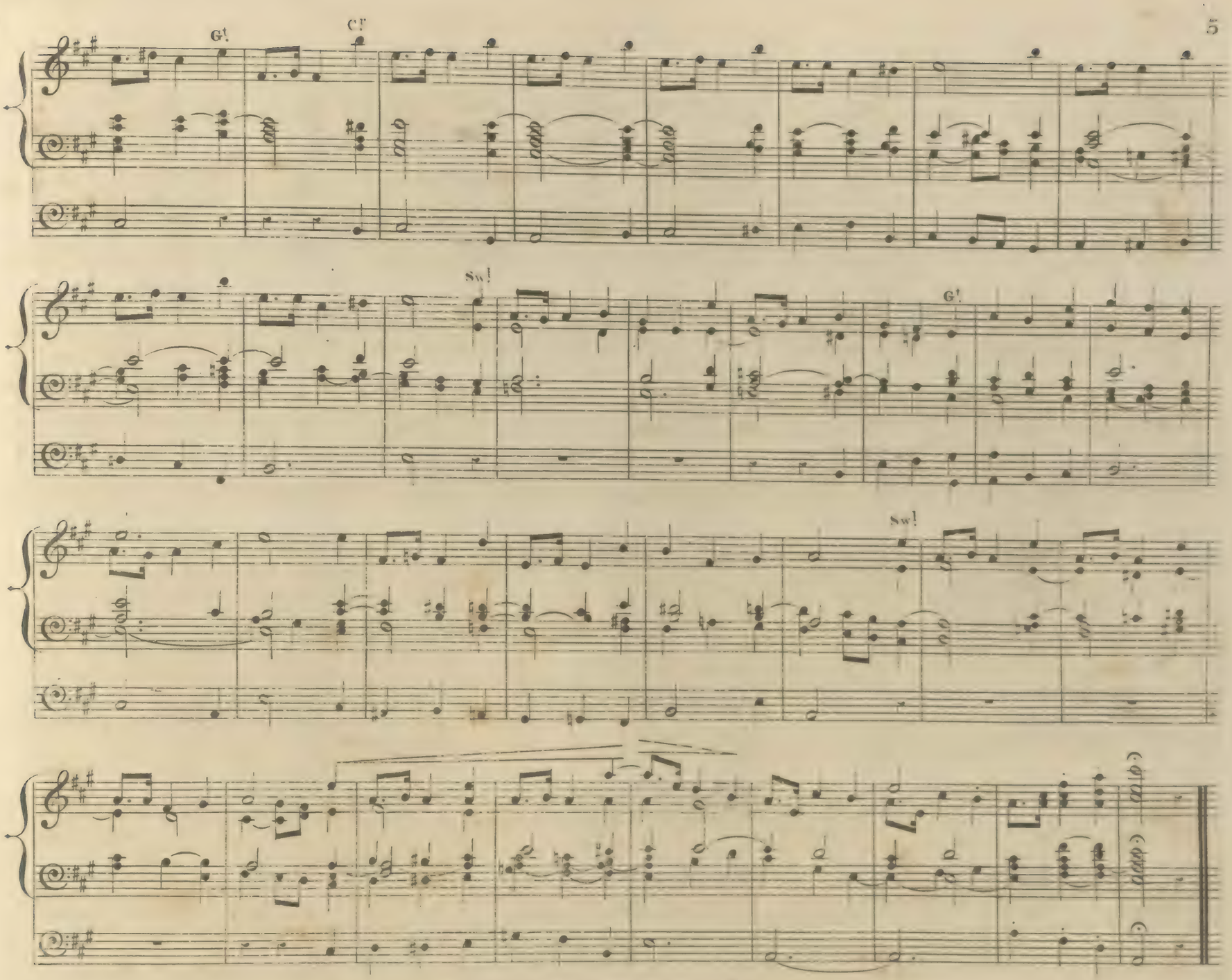
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C.F.
Sw!
G!
Sw!

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Grazioso.

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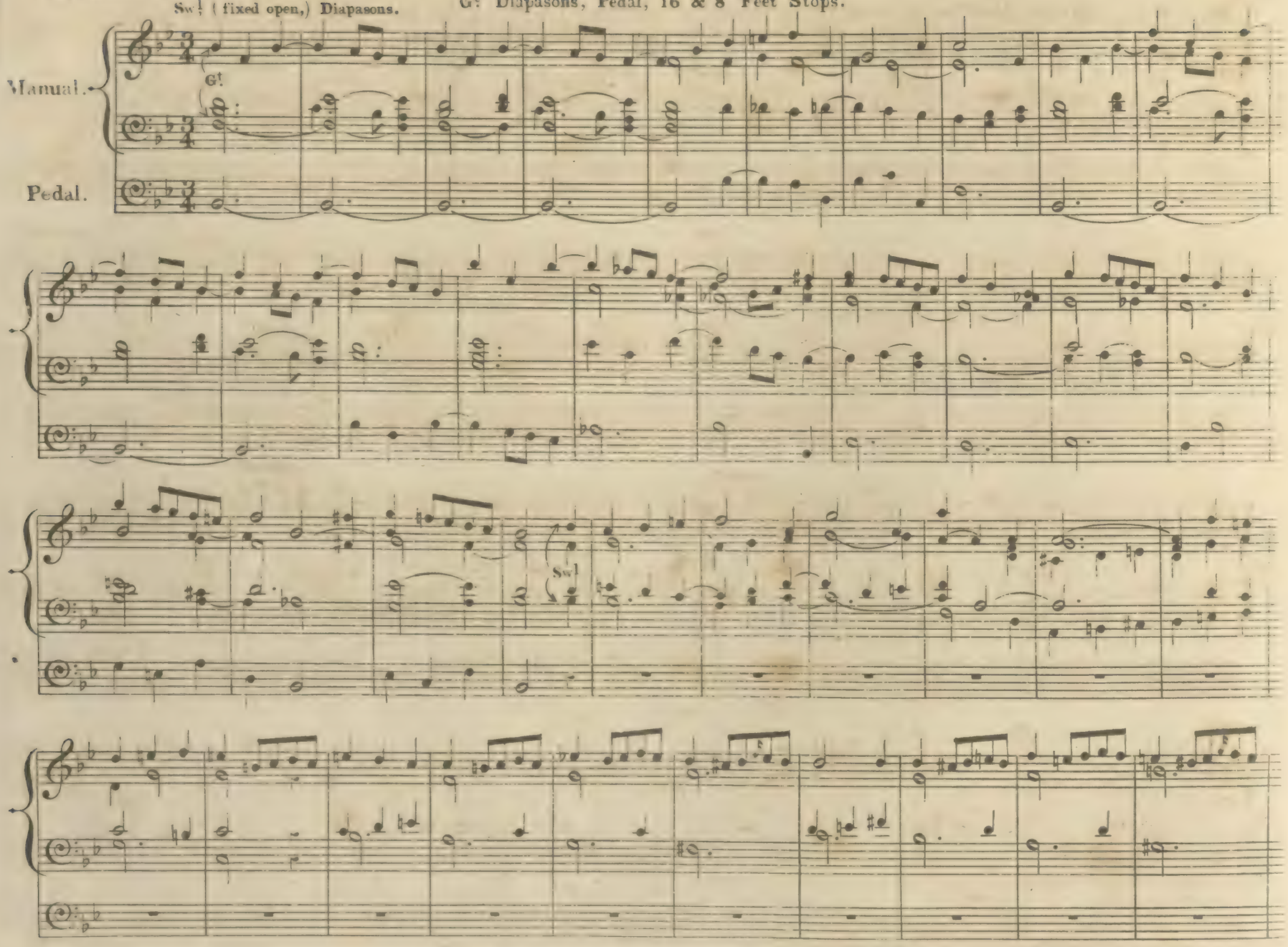

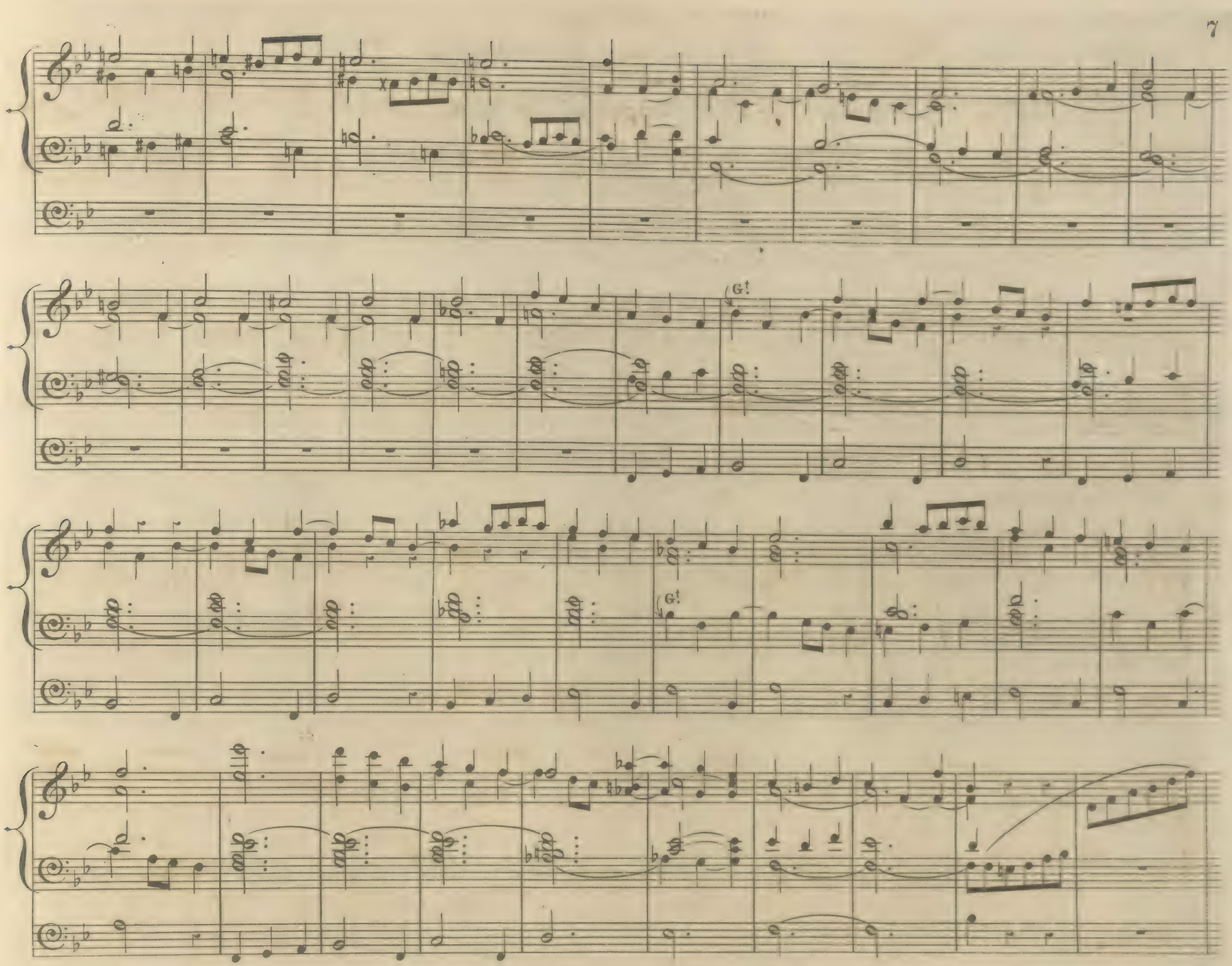
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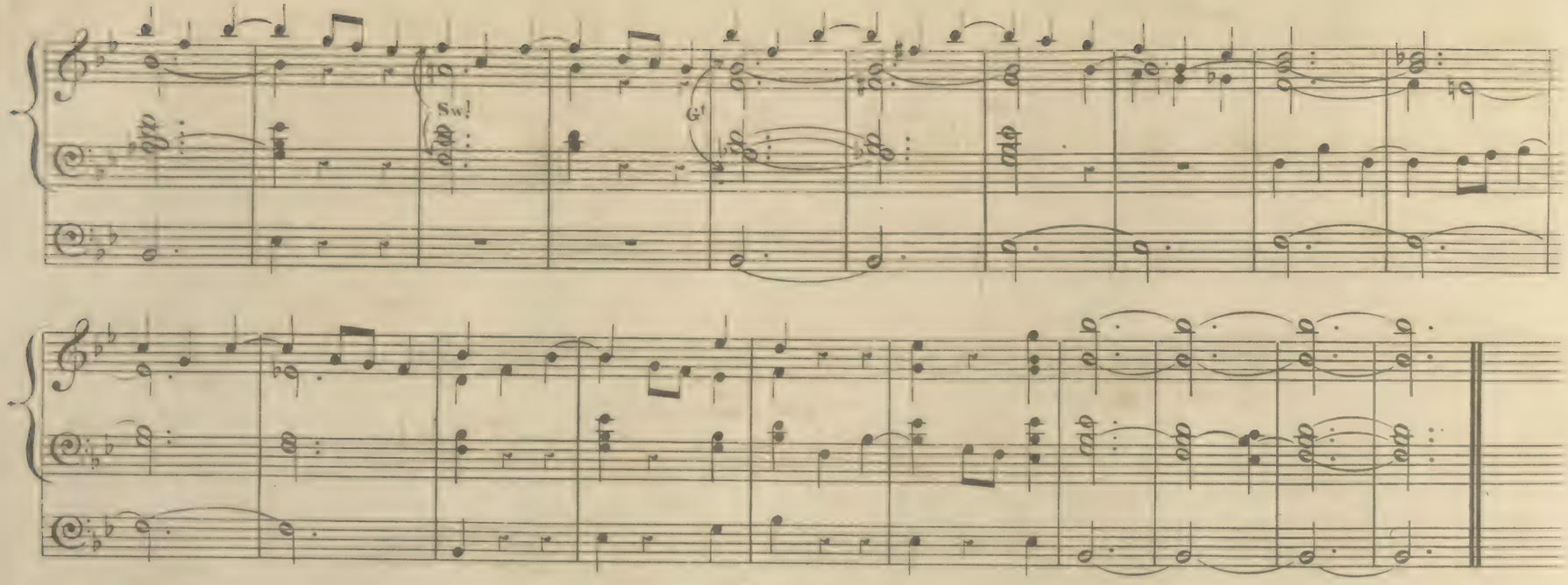

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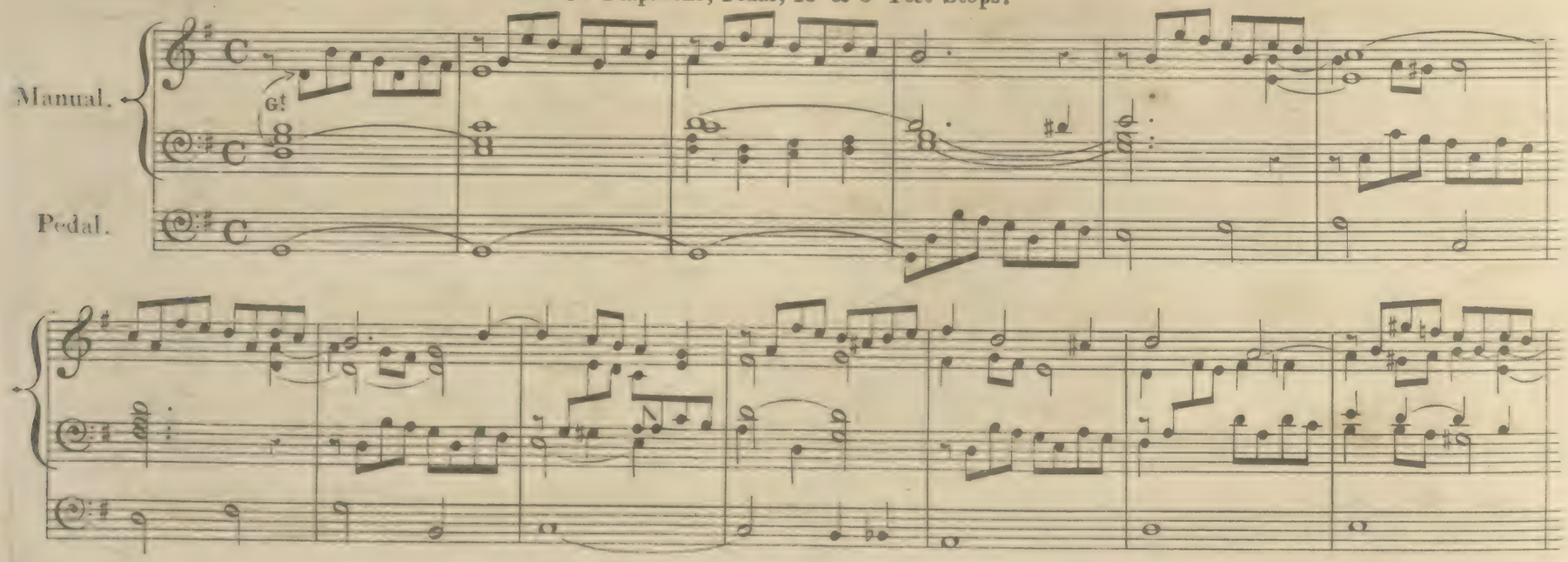

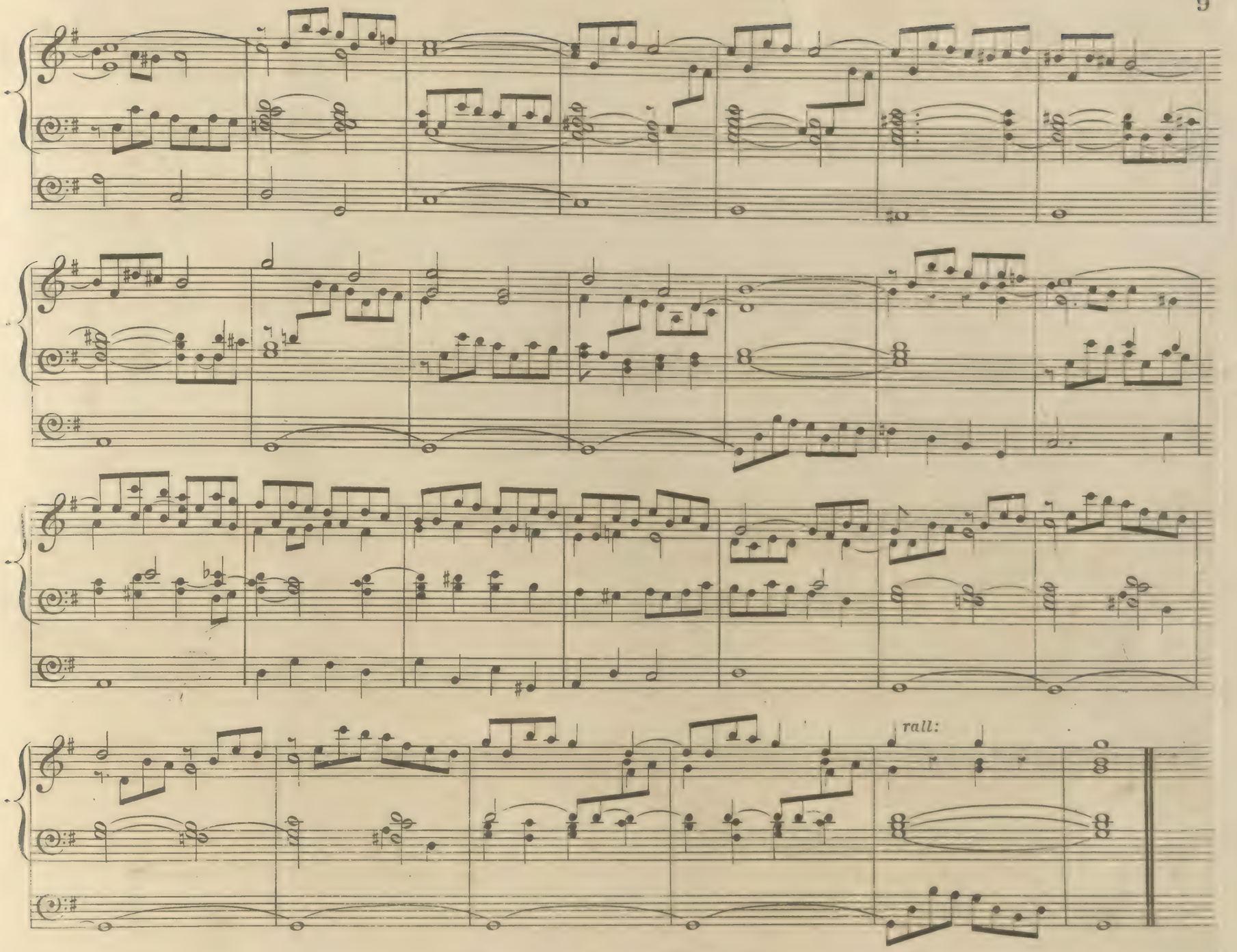
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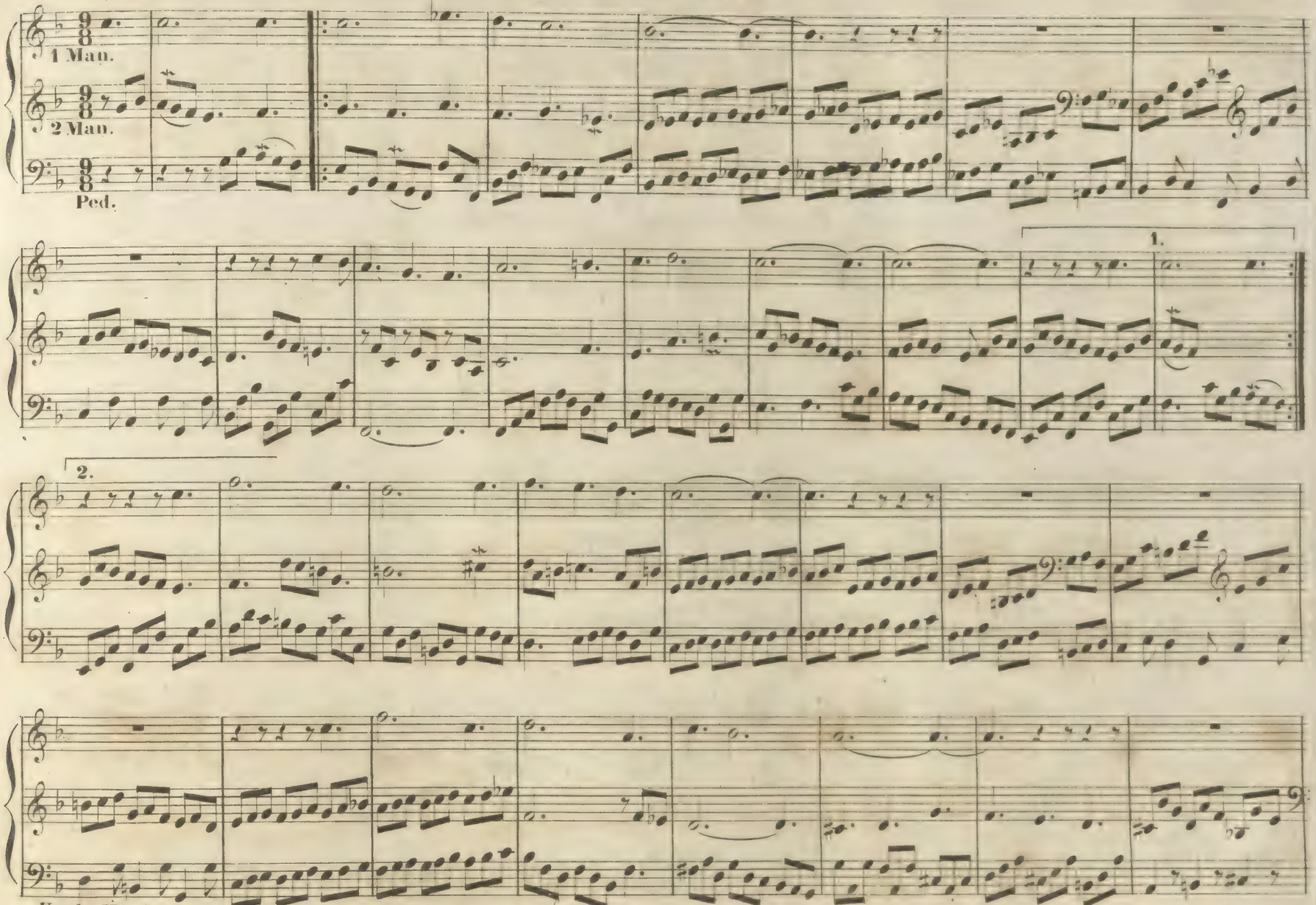

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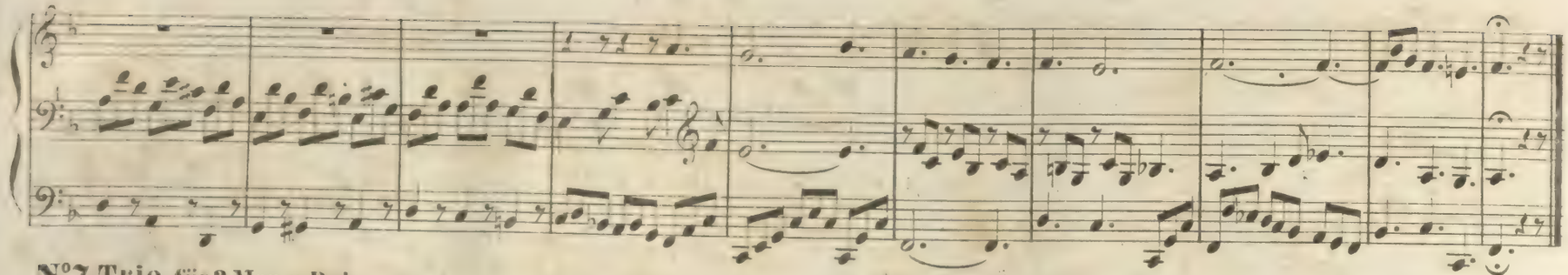

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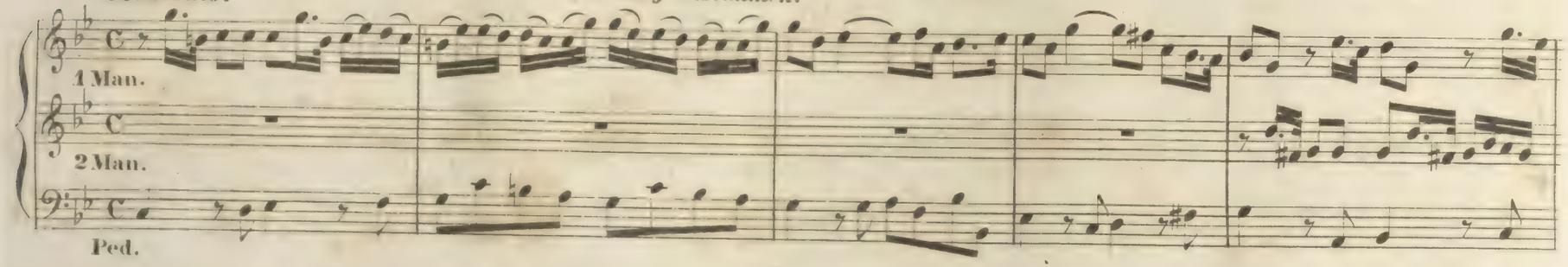
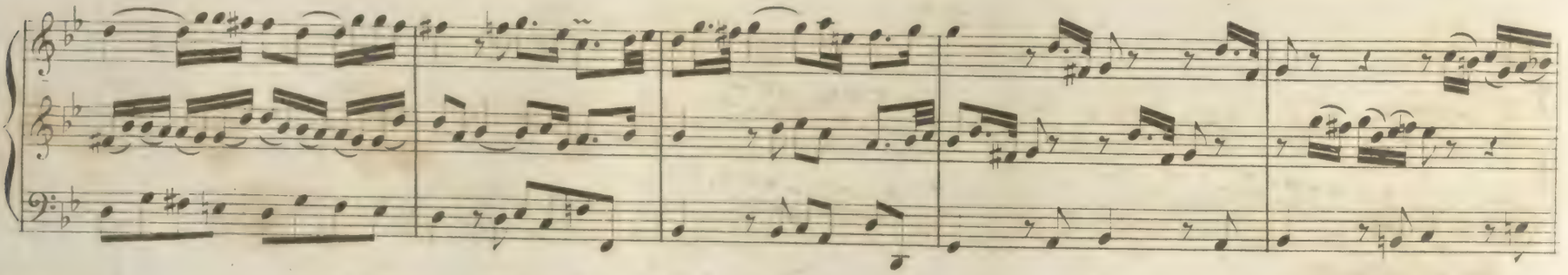
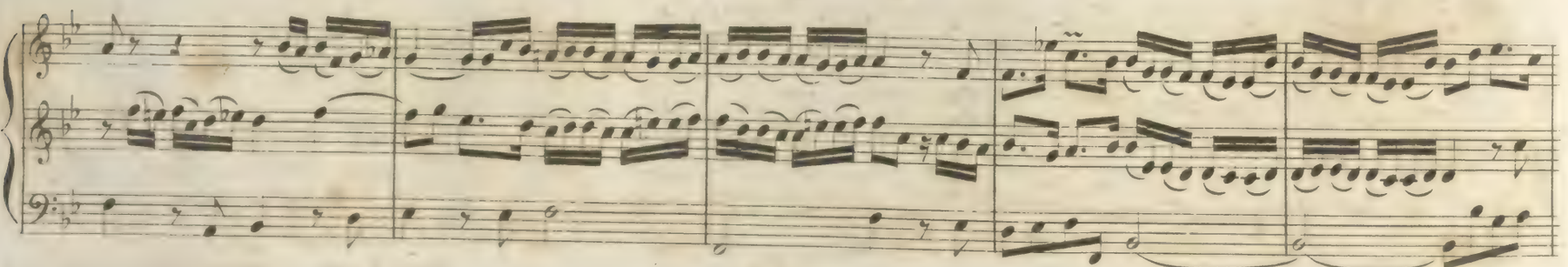
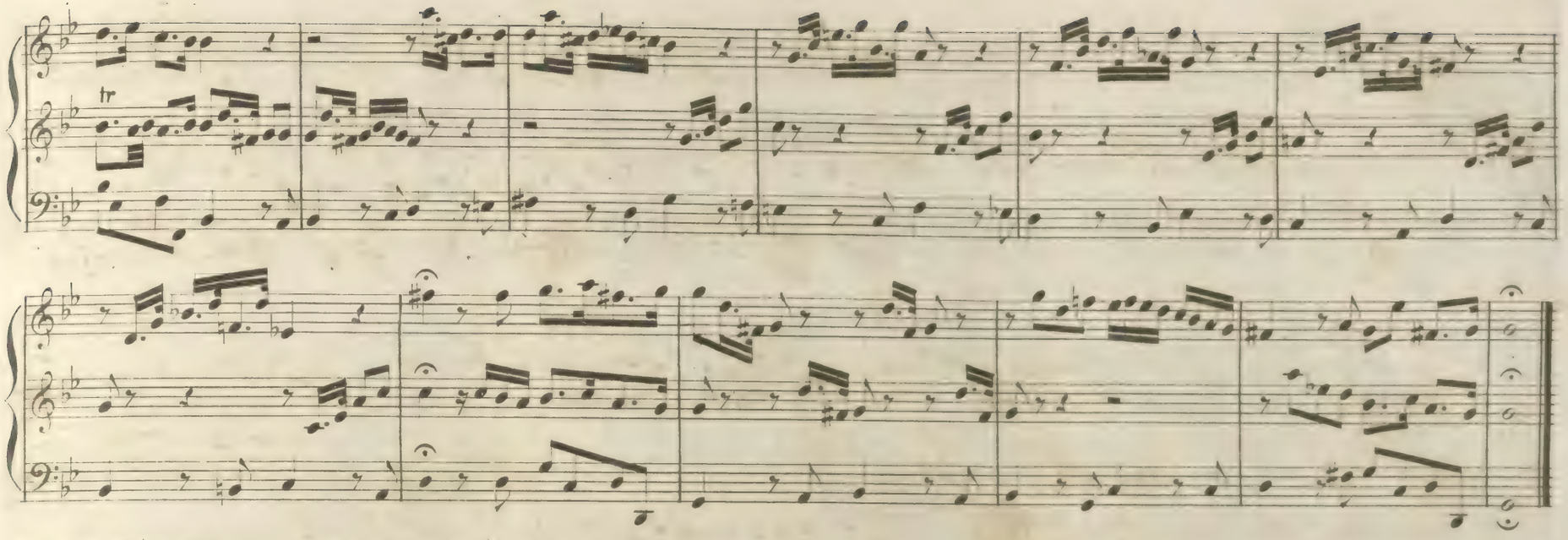
Für sanfte Stimmen.



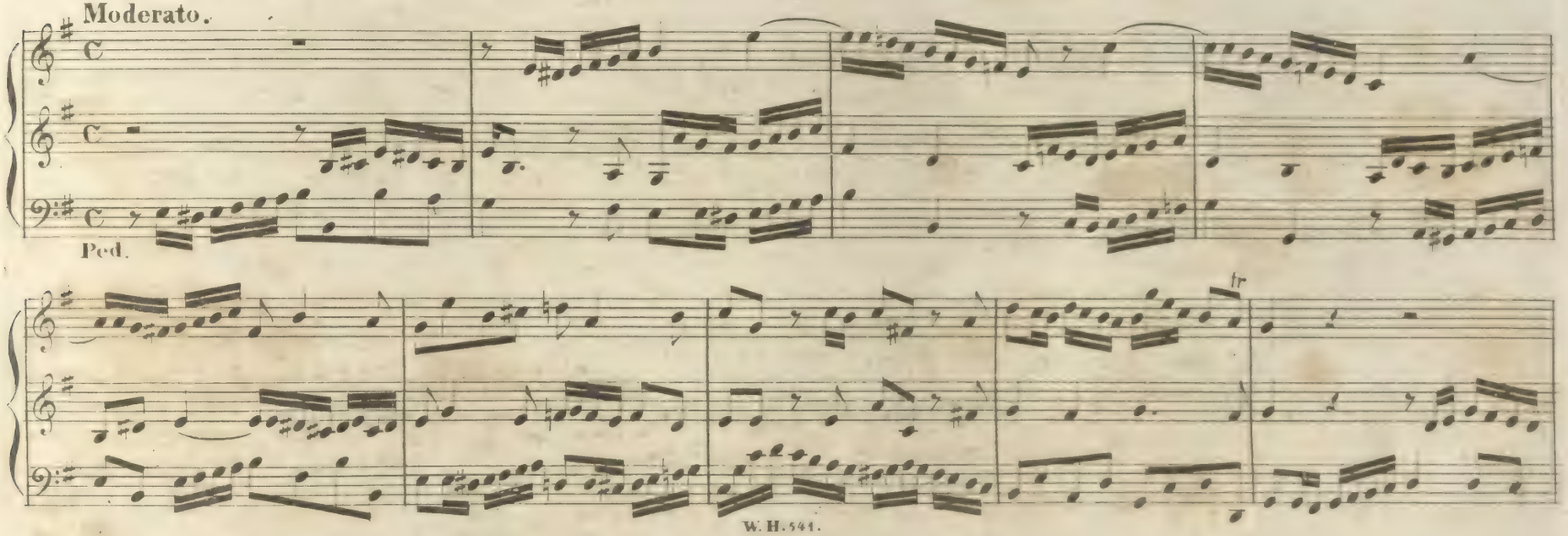


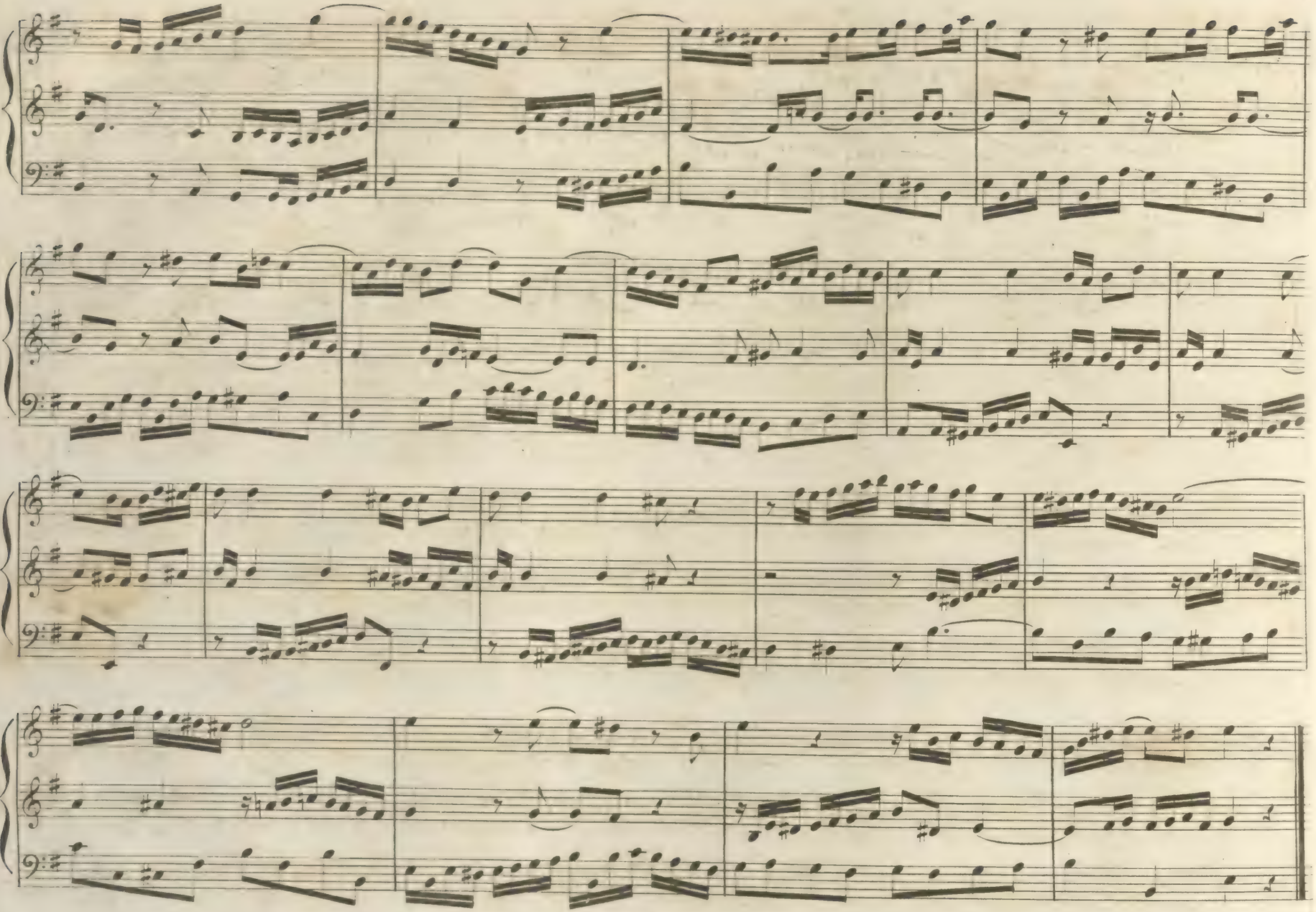


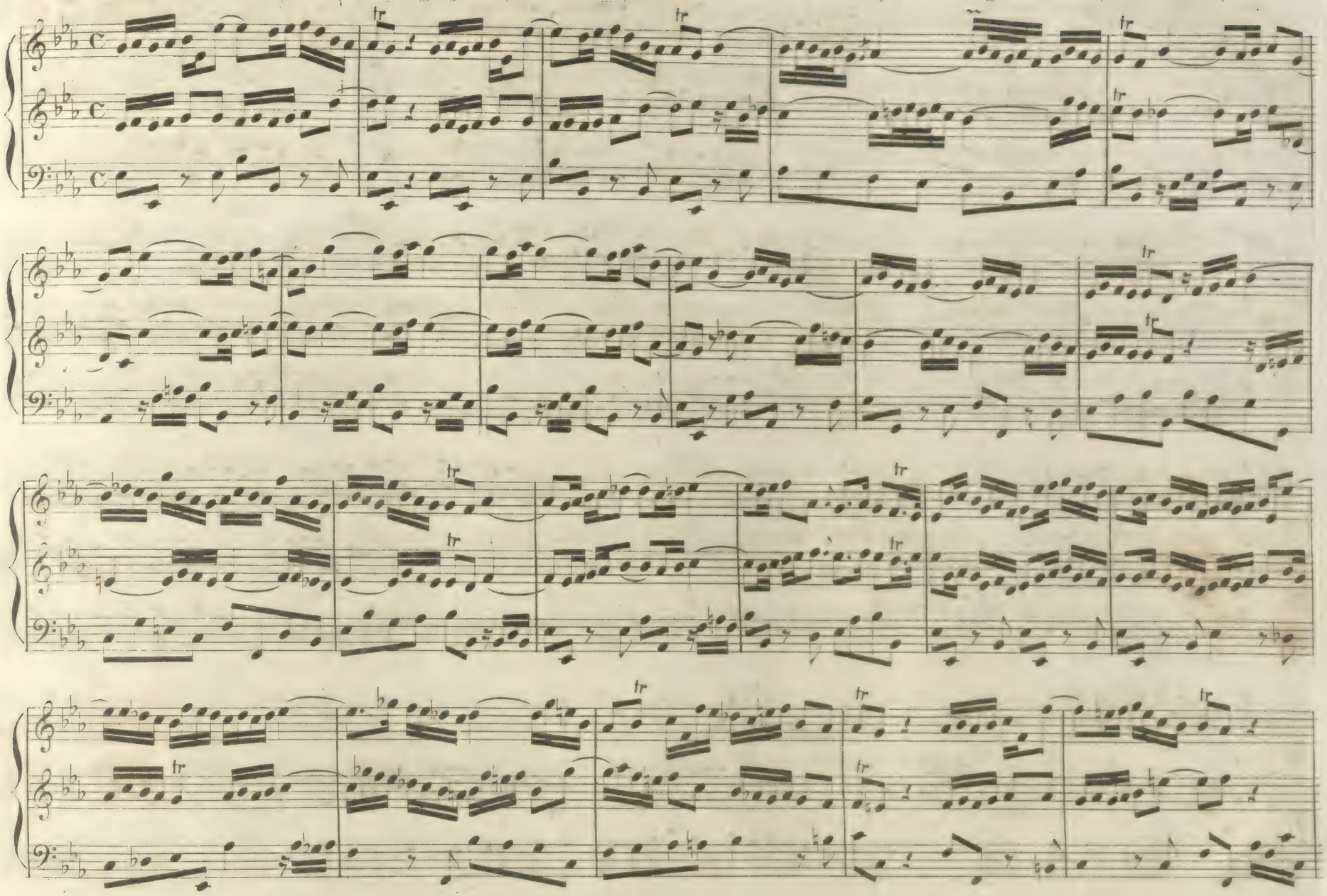


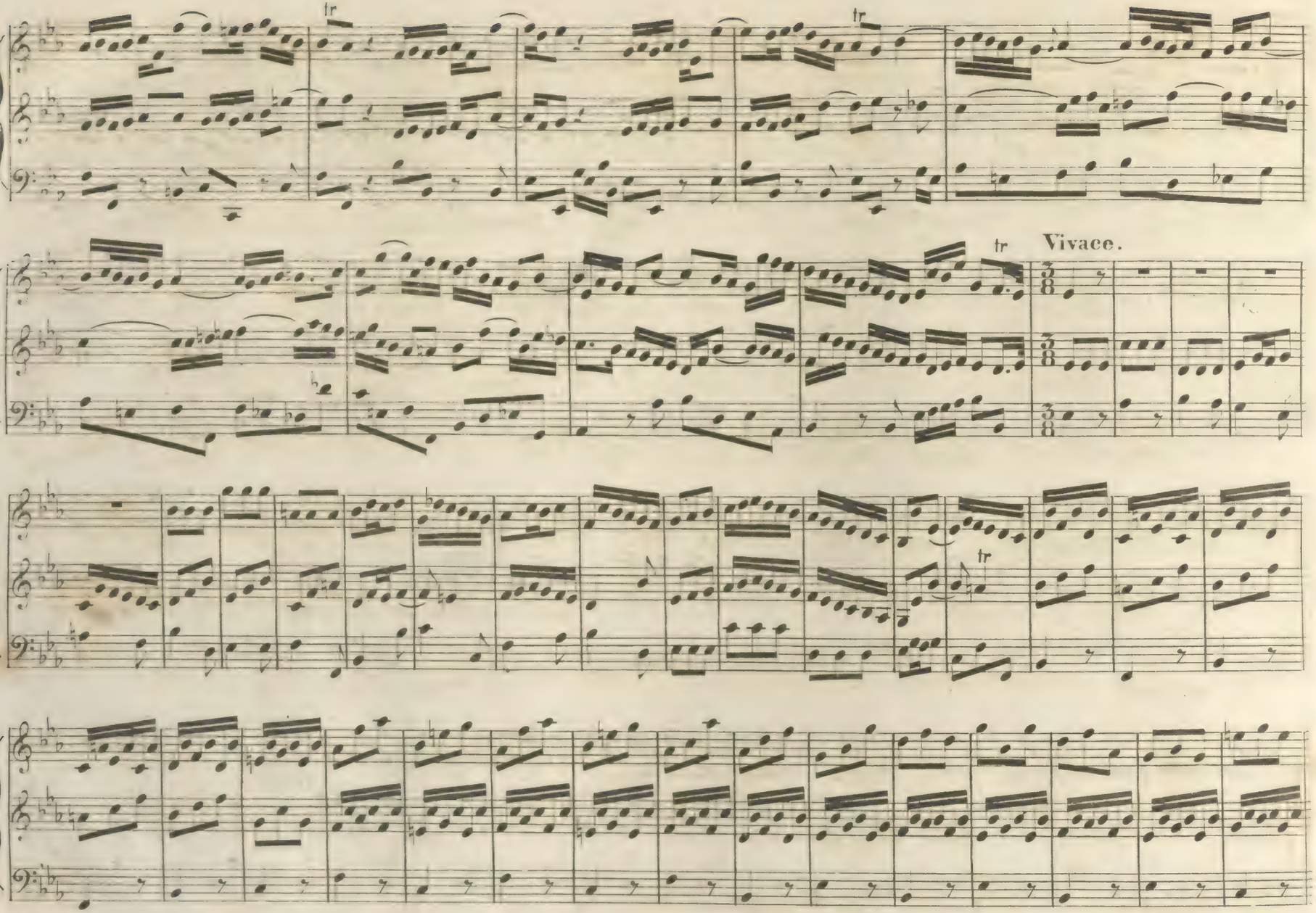
Nº 8. Trio. Mit einigen 16 u. 8 füss. Stimmen.

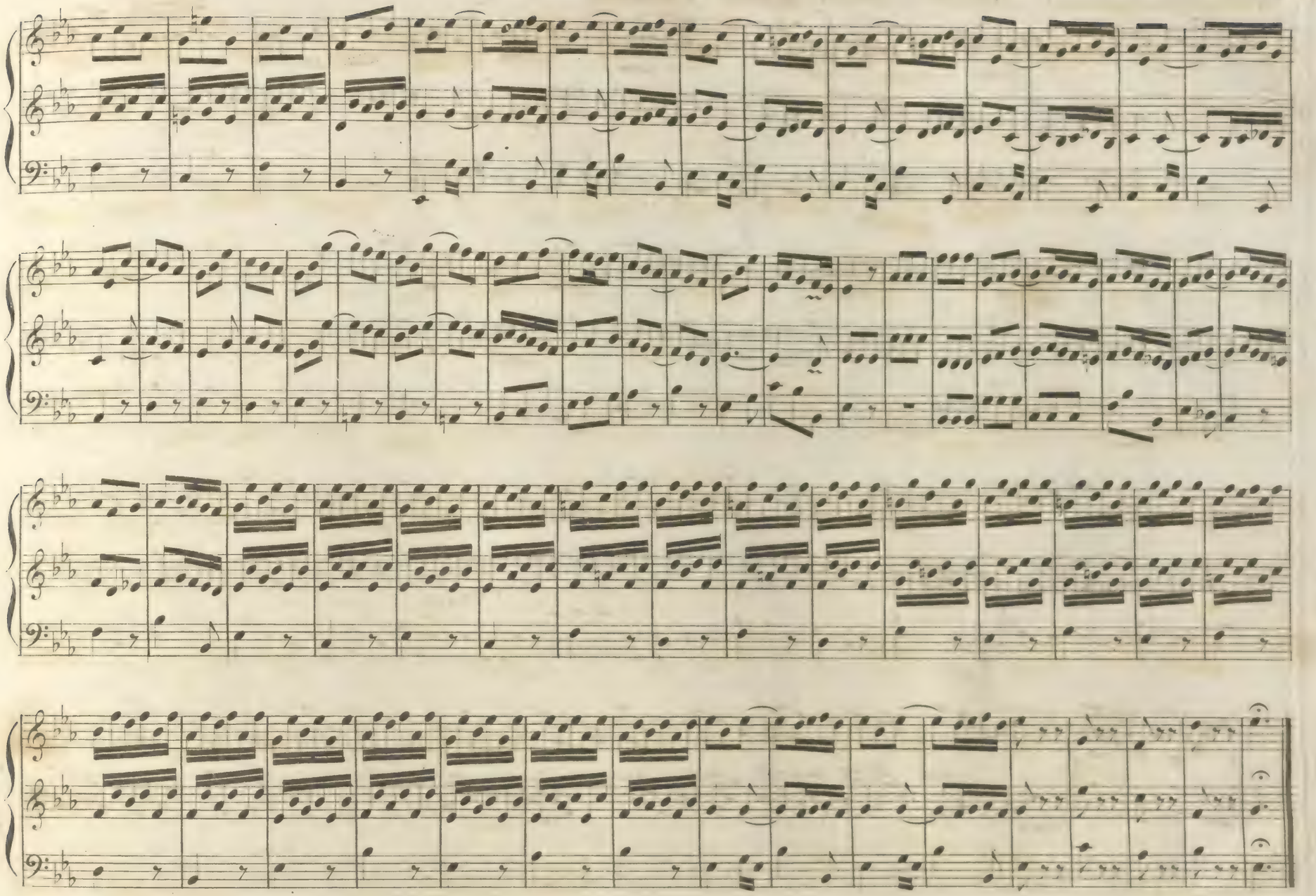
Moderato.



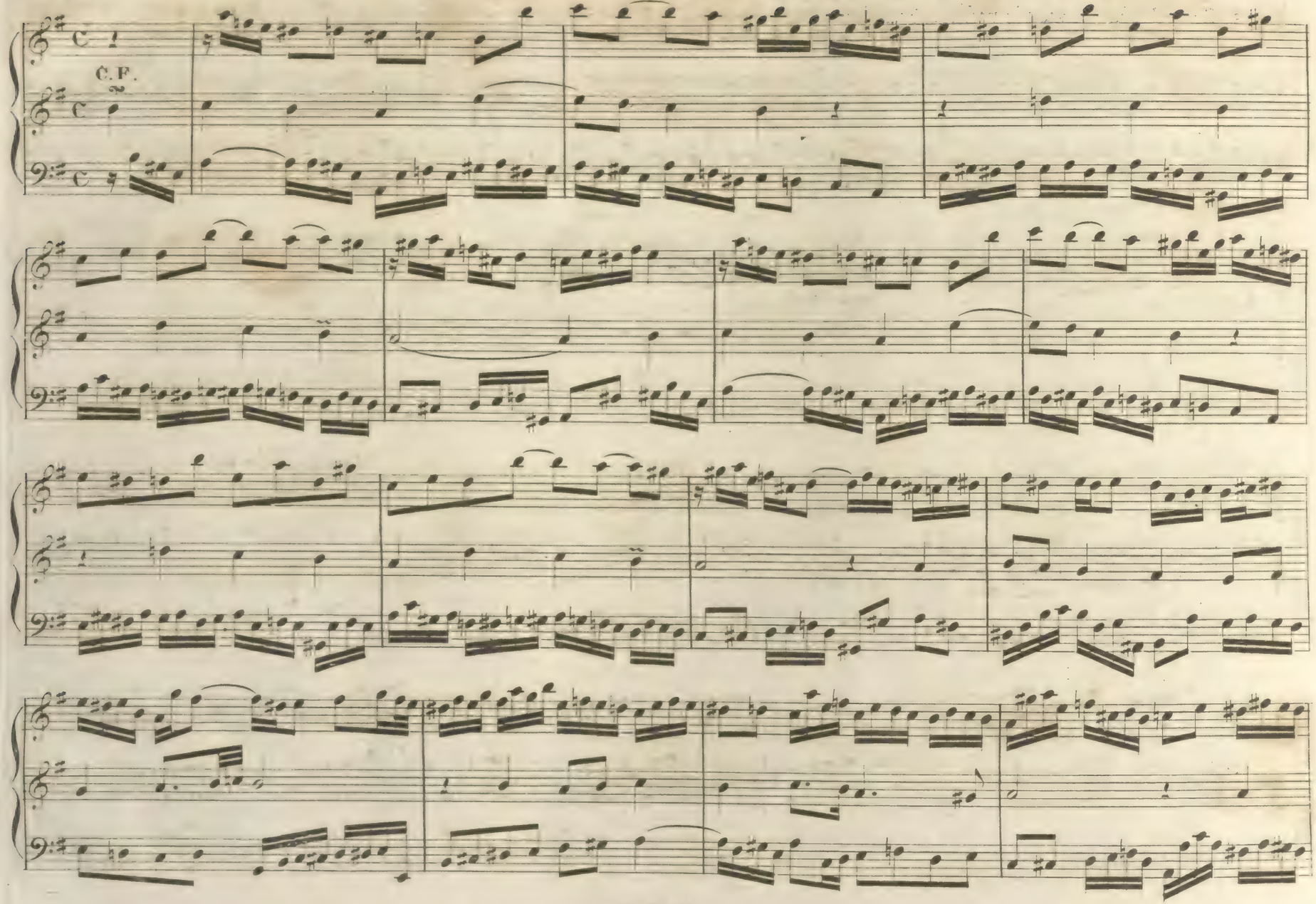


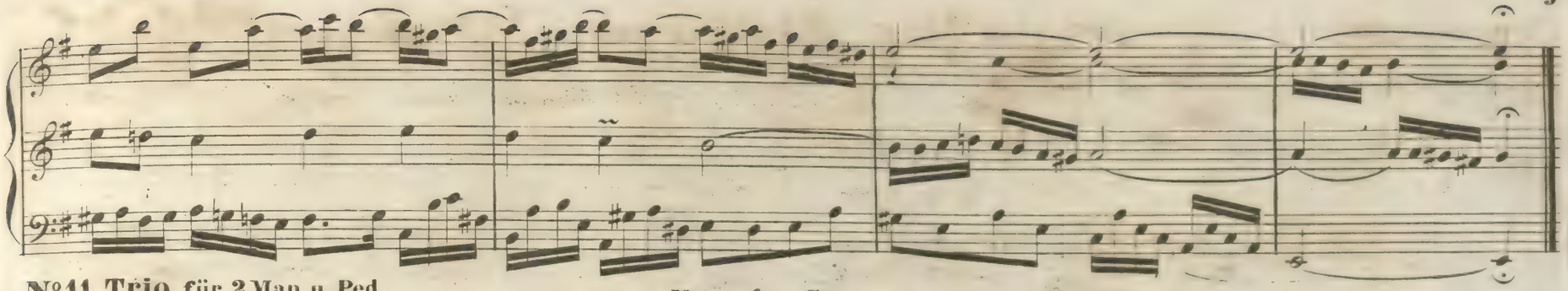



tr
tr
tr
Vivace.
tr



N°10. Trio zum Choral: *„Ach Gott vom Himmel sieh darein"* C.F. im Alt.

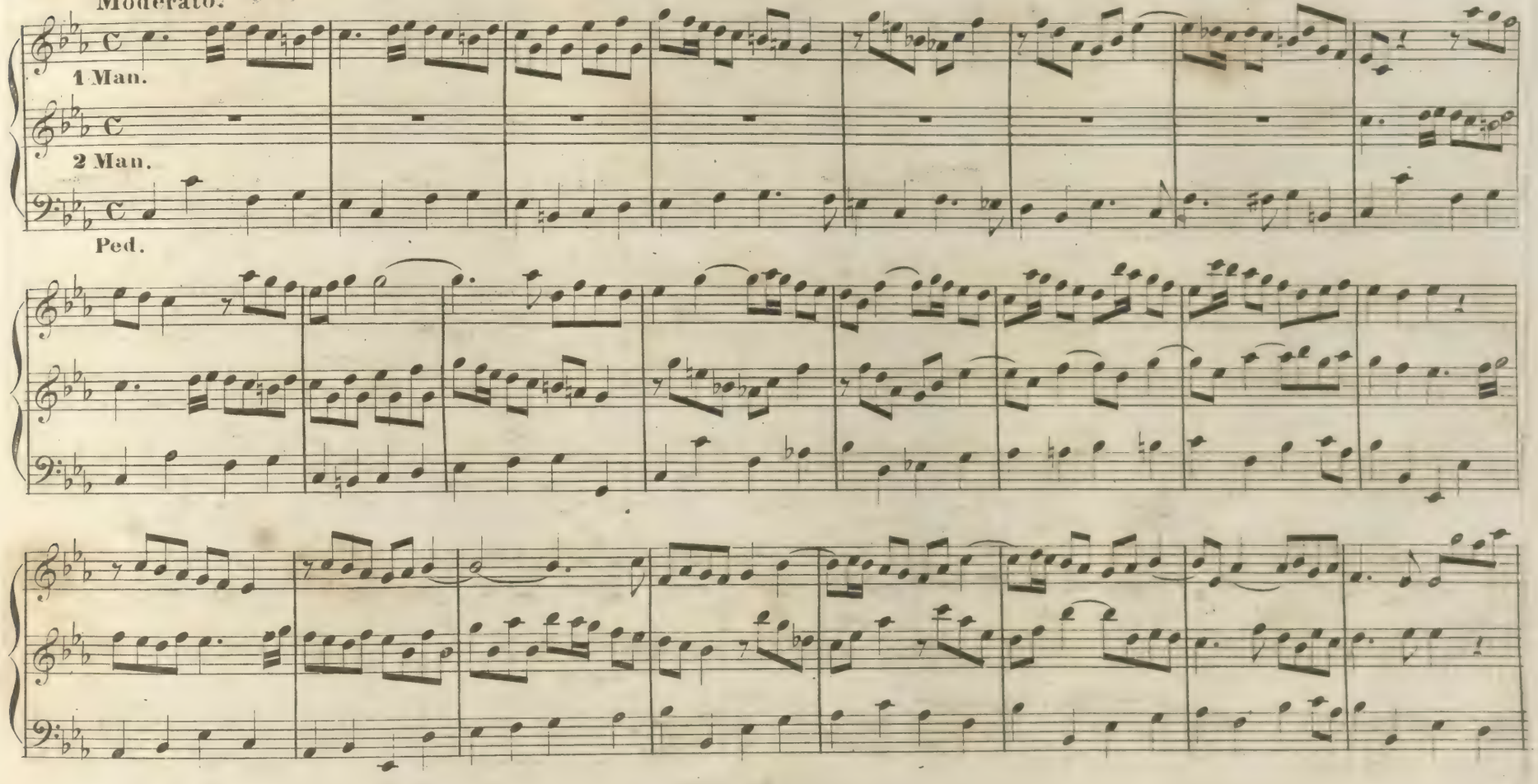


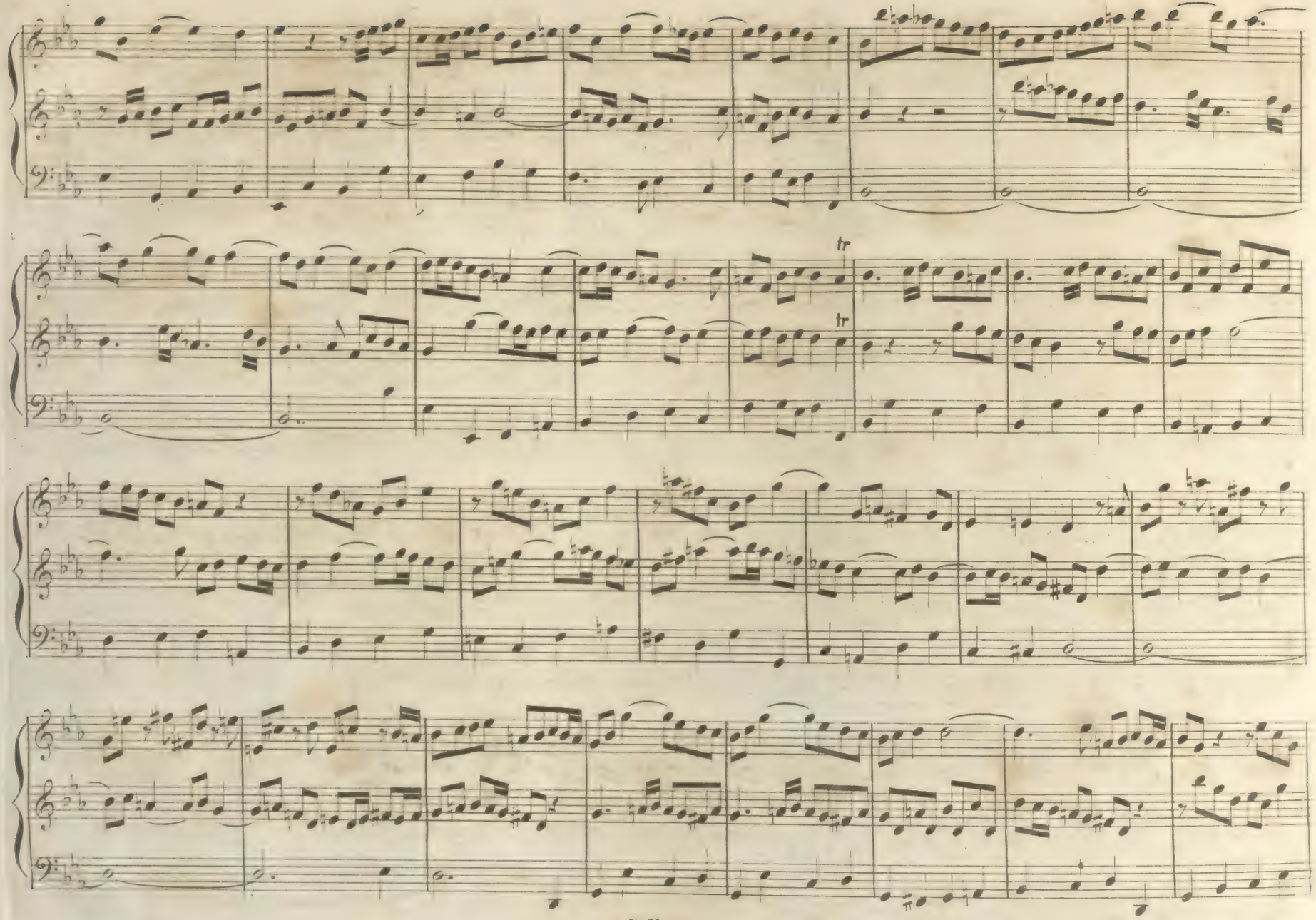


№ 11. Trio für 2 Man. u. Ped.

Mit sanften Stimmen.

Moderato.

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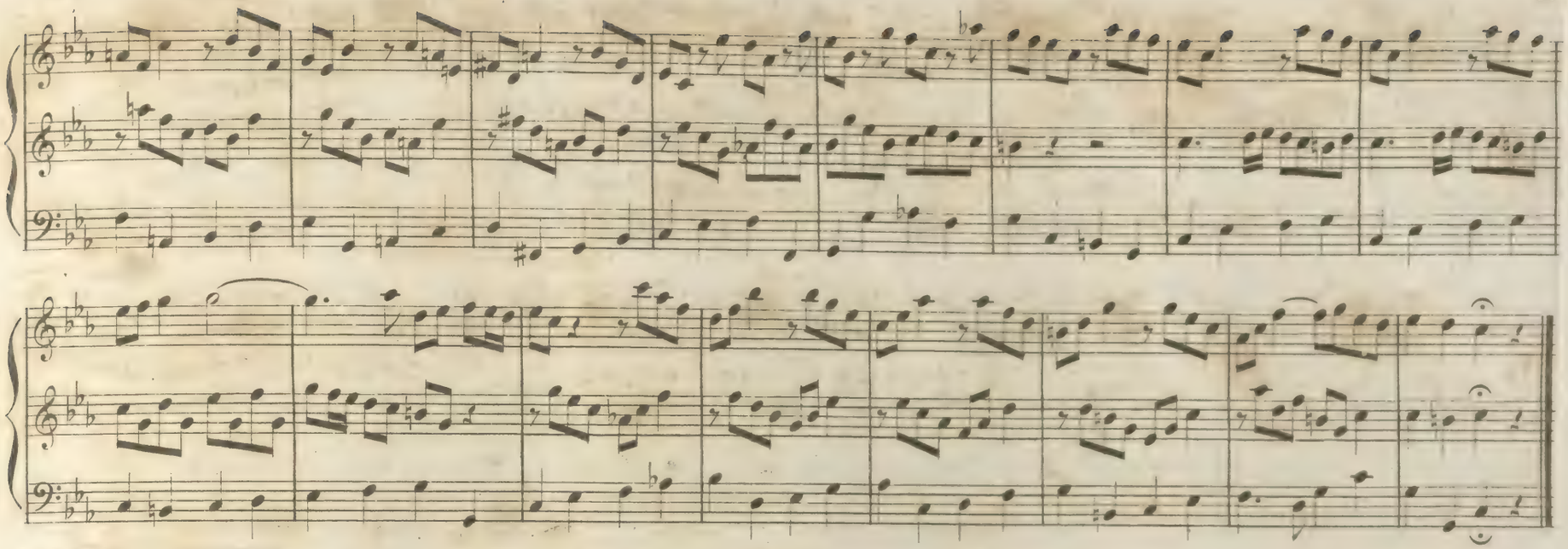
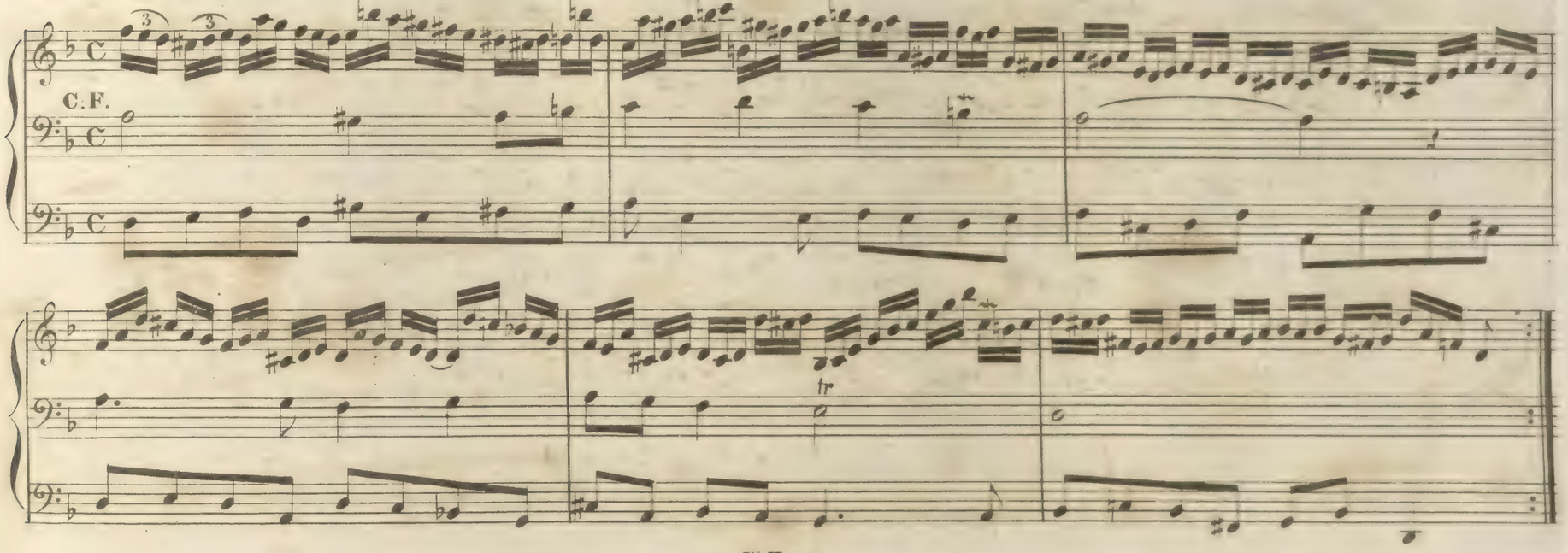
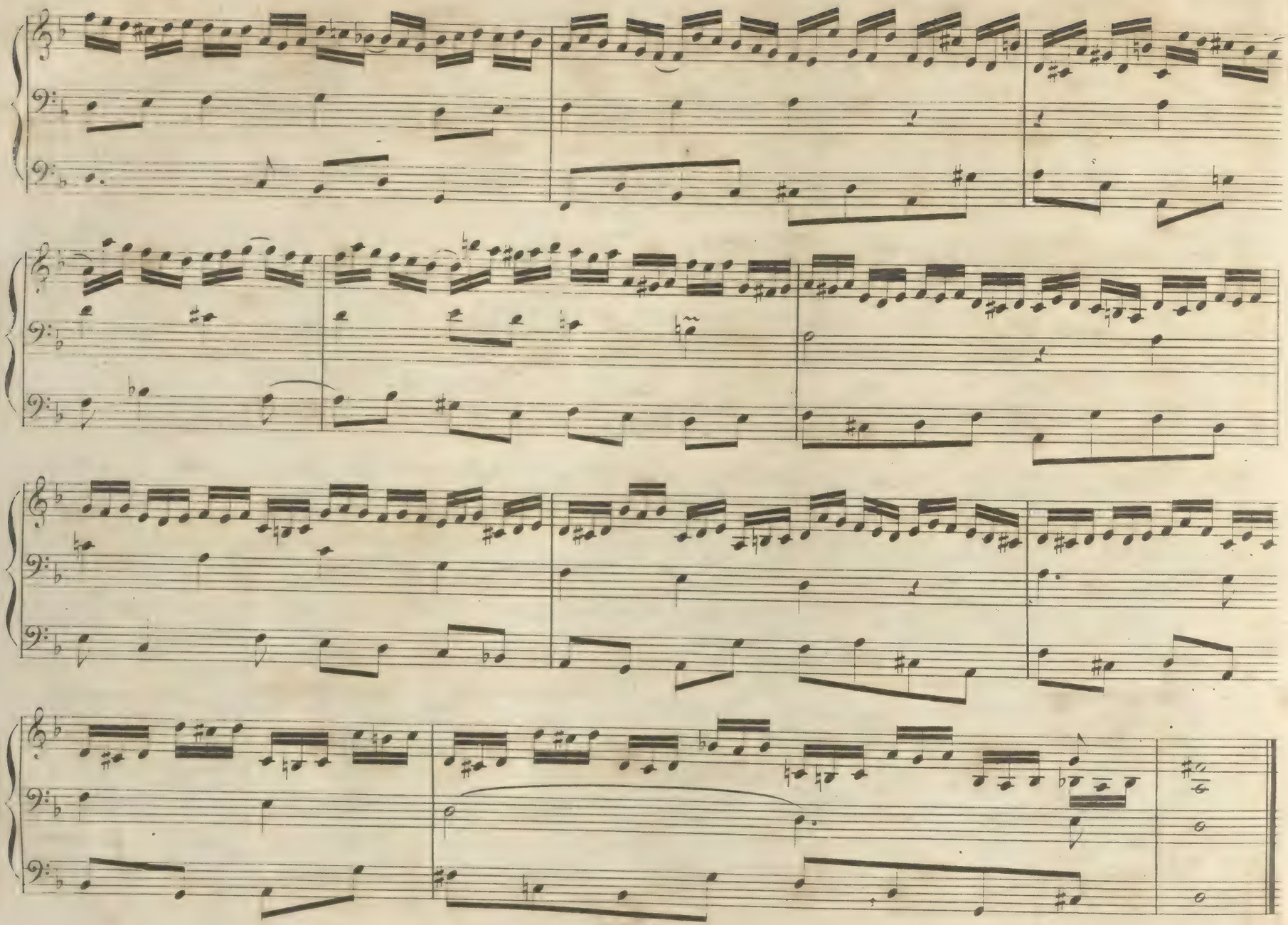


Nº 12. Trio zum Choral: *„Christ lag in Todesbanden"* mit C. F. im Tenor.





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Pastorale.

Nº 1.

Andantino quasi Allegretto.

Manuale.

Pedale.

Oboe Ch.

mf

Sw. 8 and 4 ft.

p

p

(8 ft.)

Flute 4 ft. Gt.

mp

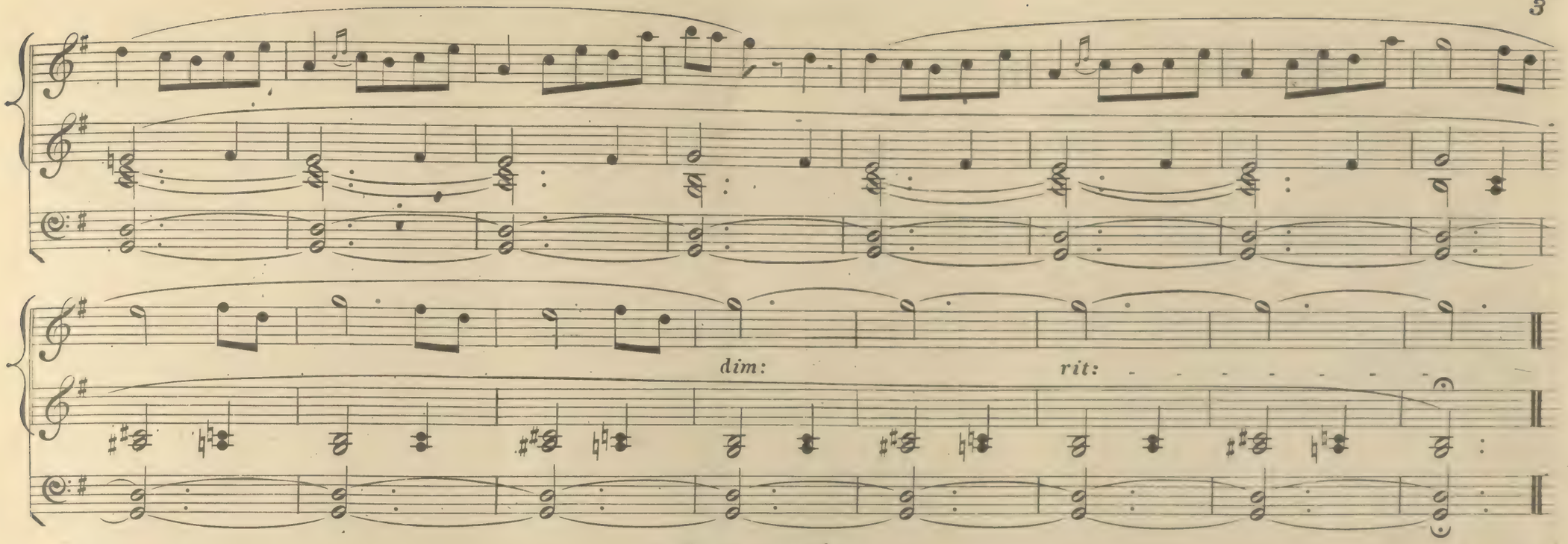
Bassoon Ch.

mf

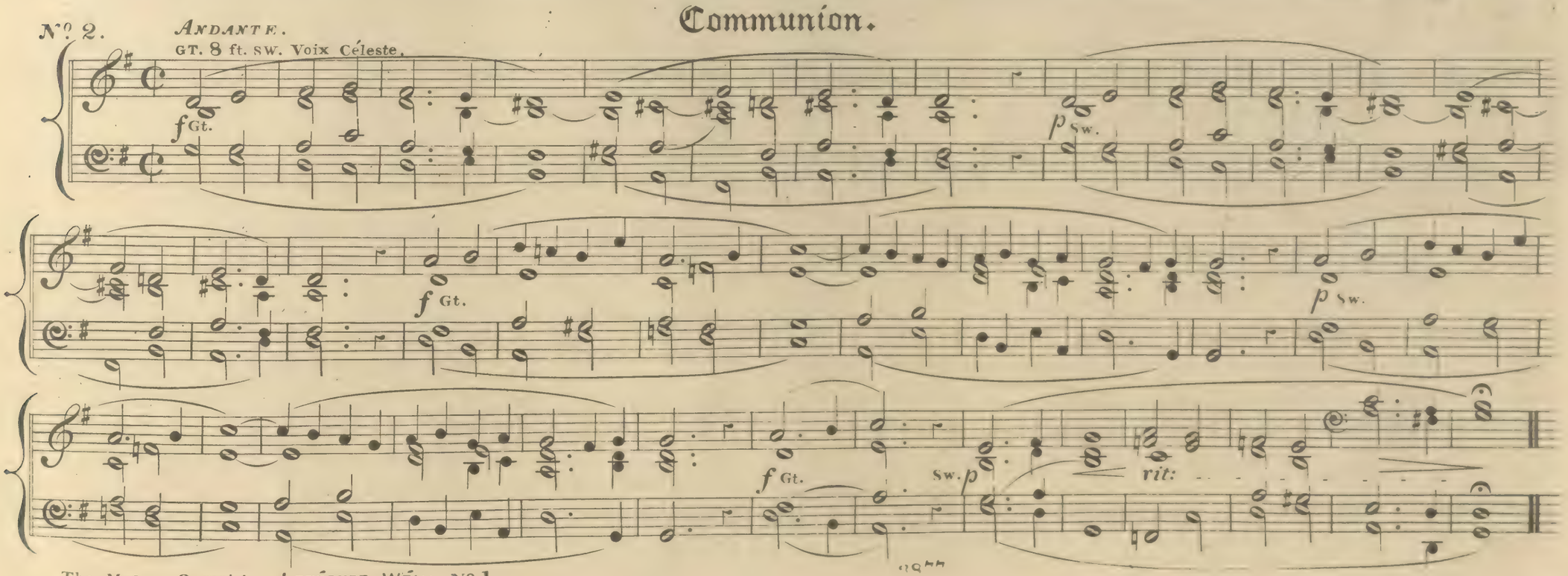
Oboe.

p

Sw.


dim:
rit:

Communion.


No 2.
ANDANTE.
GT. 8 ft. SW. Voix Céleste.
f Gt.
p Sw.
f Gt.
p Sw.
f Gt.
Sw. p
rit:

All the 8 ft. Stops Ch. and Sw. coupled to Gt.

(No Reeds.)

Prelude.

ON THE HYMN FOR THE FEAST OF PENTECOST.

№ 3. *Moderato.*

molto legato.

Gt. 8 ft. *f*

16 and 8 ft. *f*

rit:

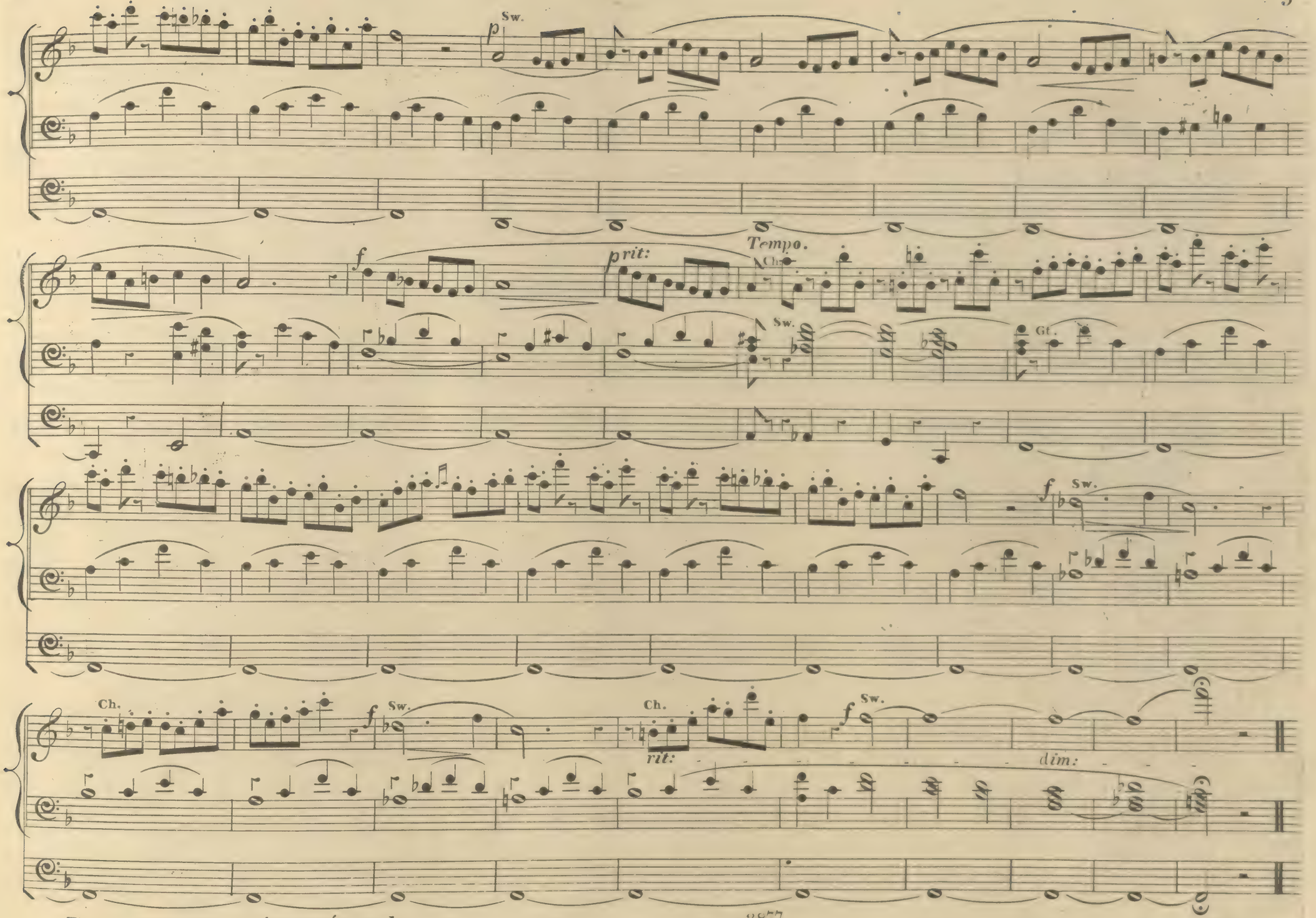
Prelude.

№ 4. *Allegretto.*

SW. Oboe.—— GT. Viola CH. Flutes of 4 & 2 ft.—PED. Bourdon 16 ft.

Ch. *mp*

Gt. *p*

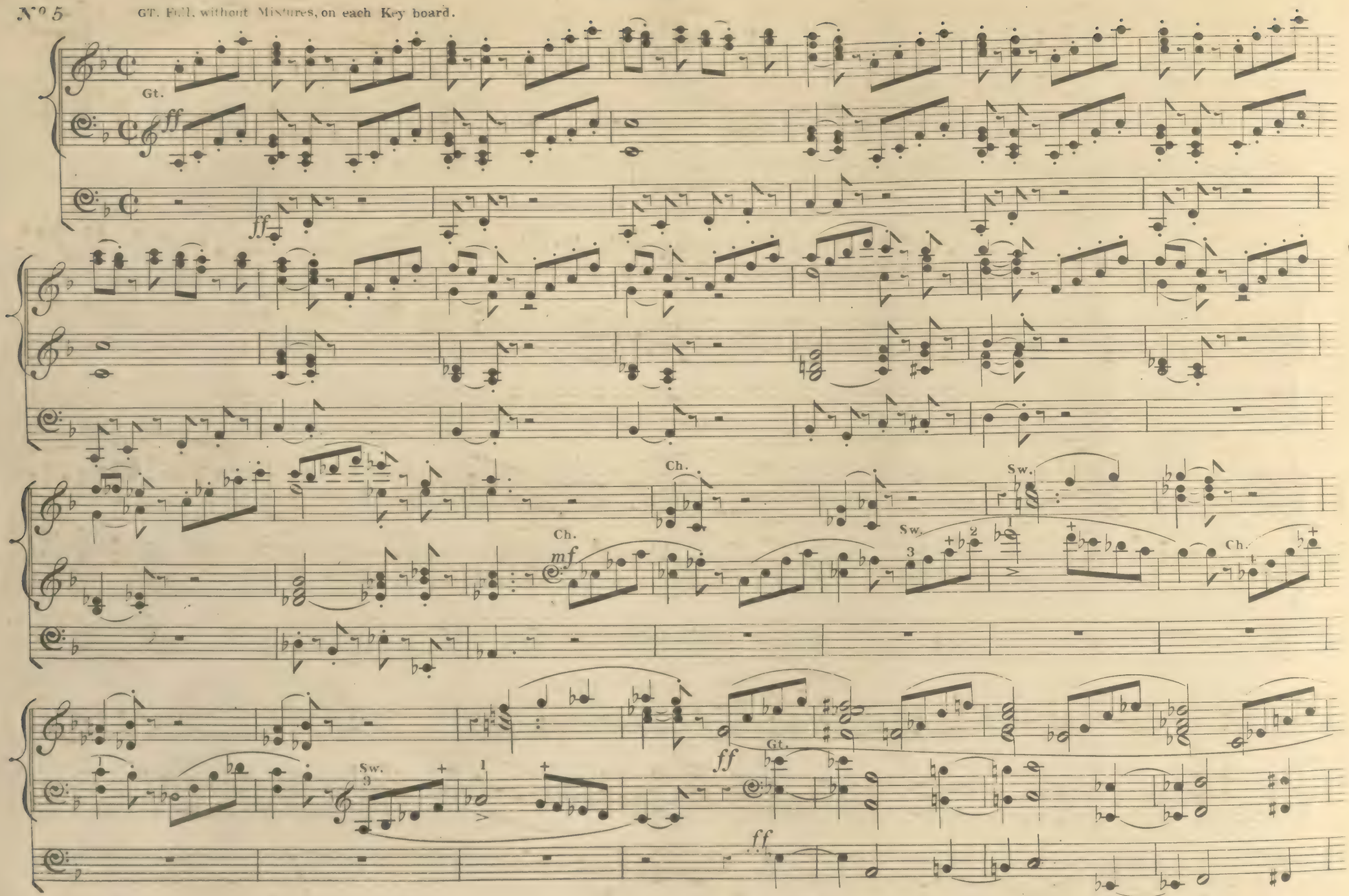

Sw.
p
f
prit:
Tempo.
Ch.
Sw.
Gt.
f
Sw.
Ch.
f
Sw.
Ch.
rit:
f
Sw.
dim:

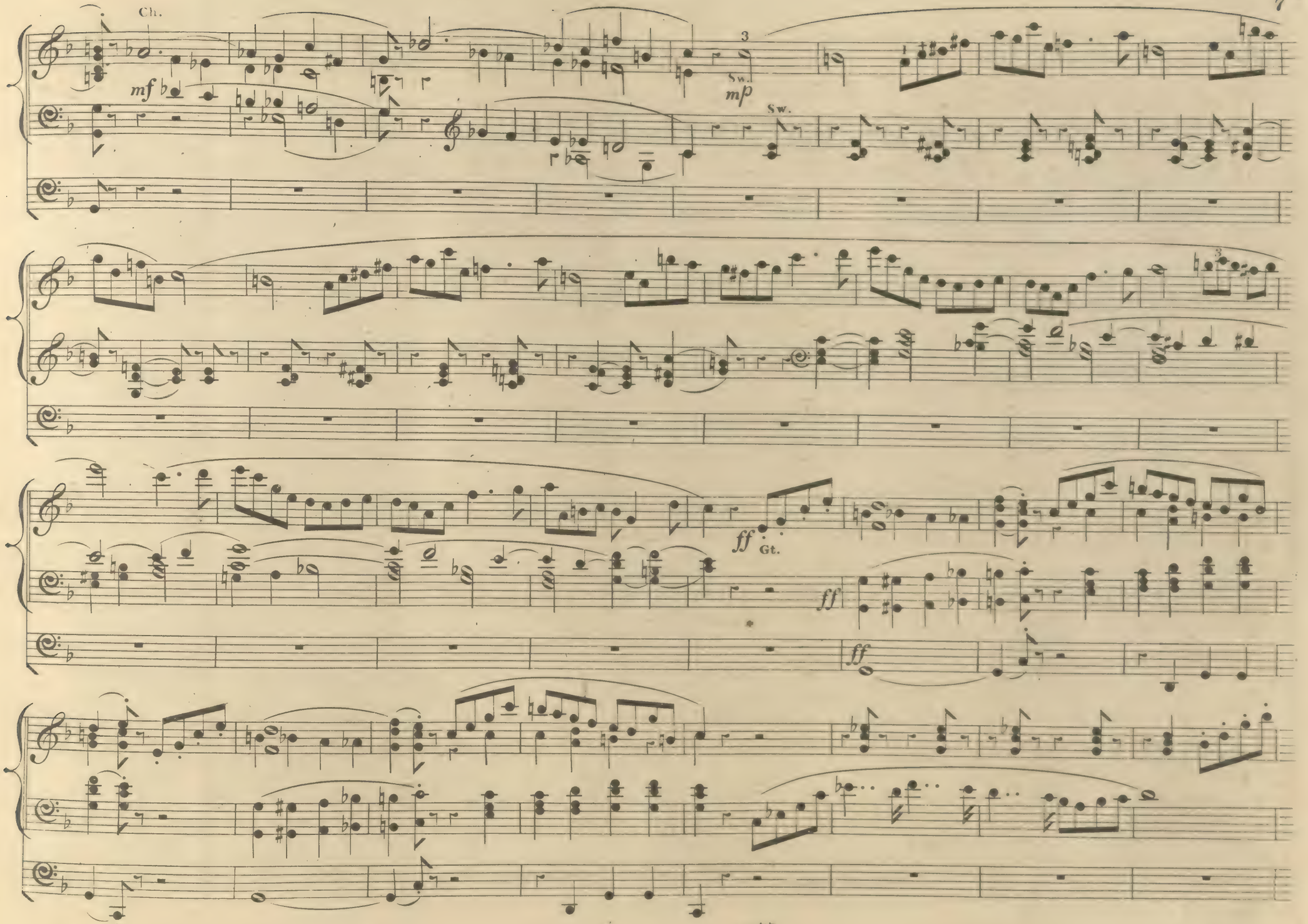
Offertoire.

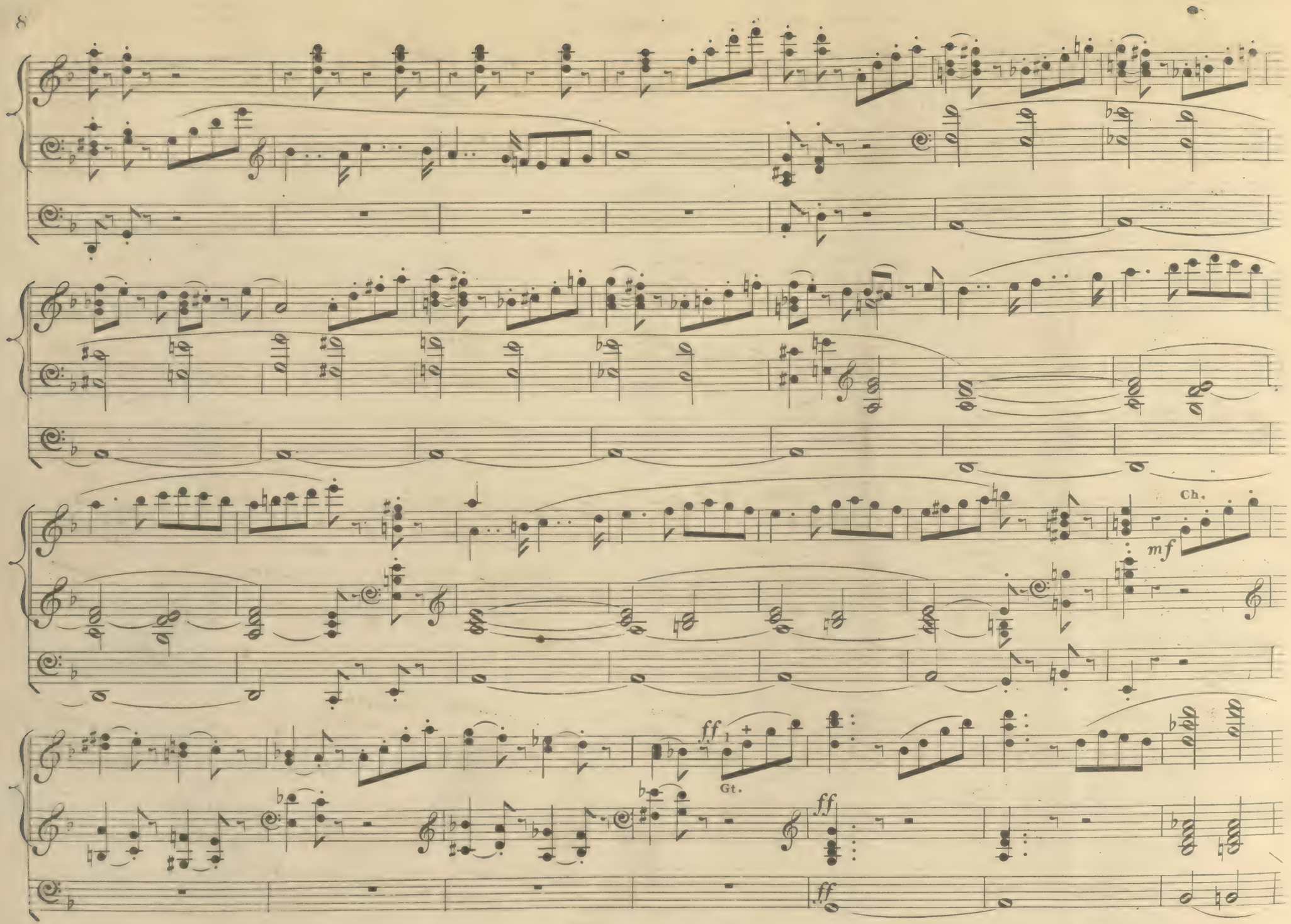
Allegro risoluto.

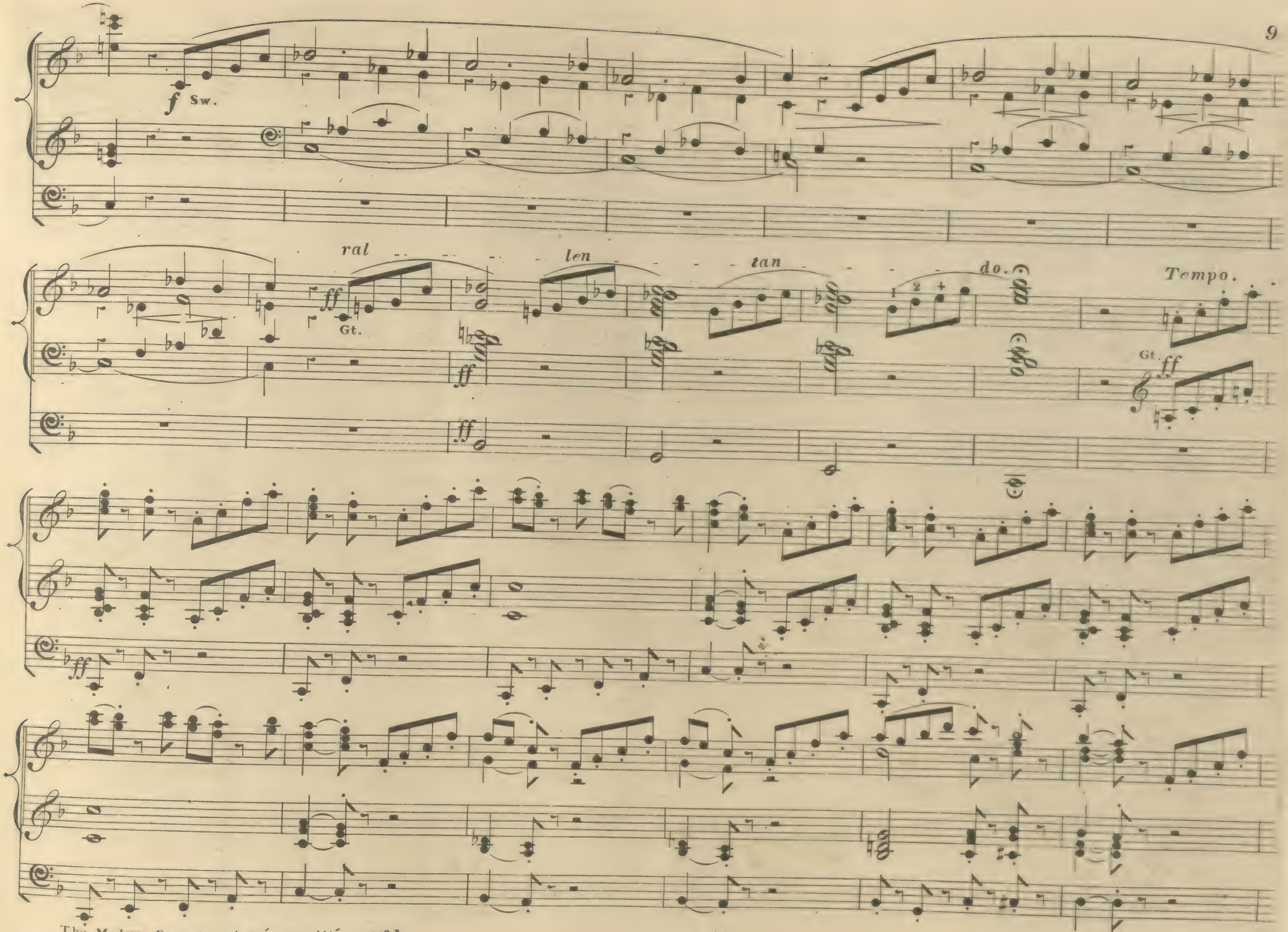
N° 5

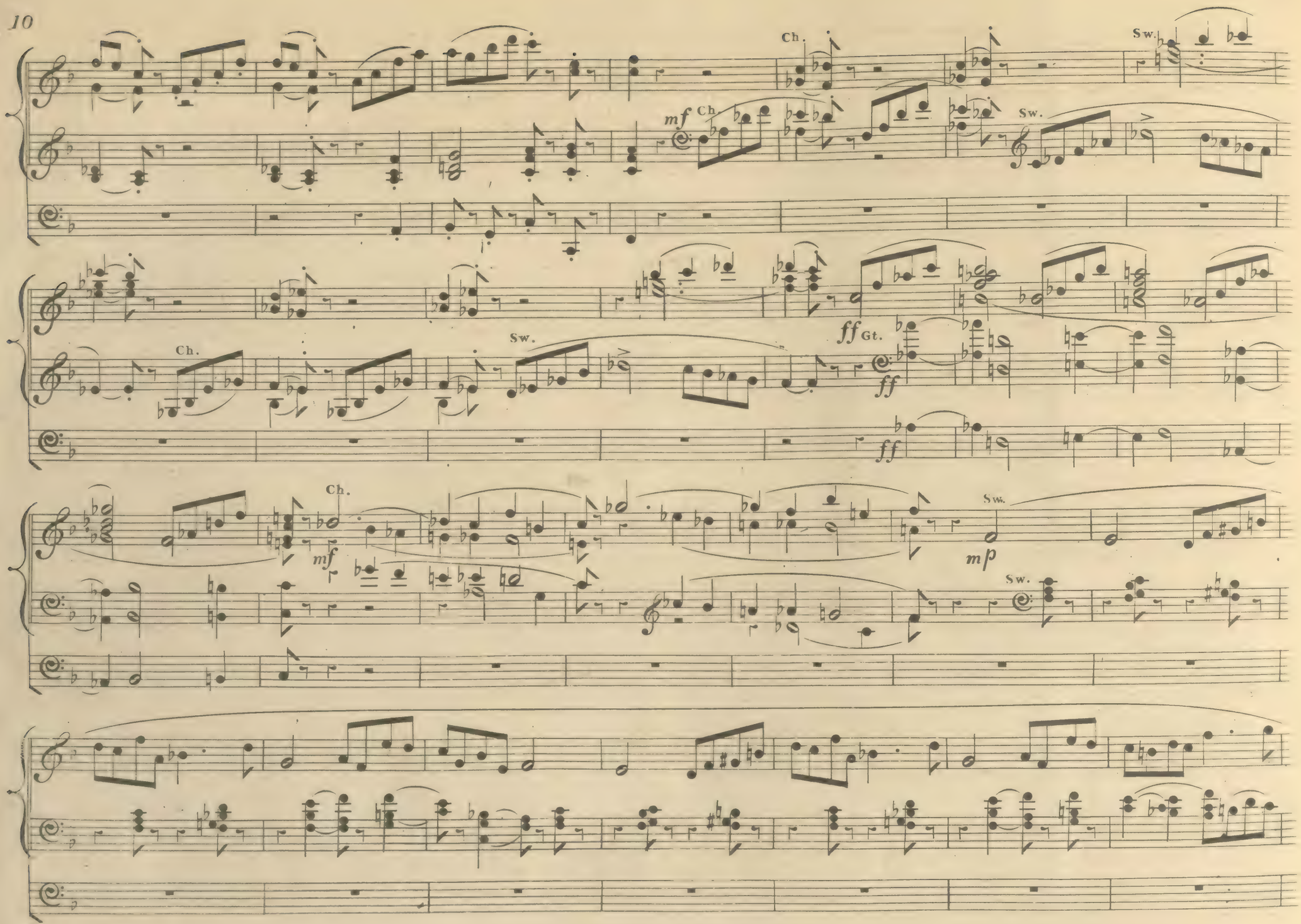
GT. Full, without Mixtures, on each Key board.

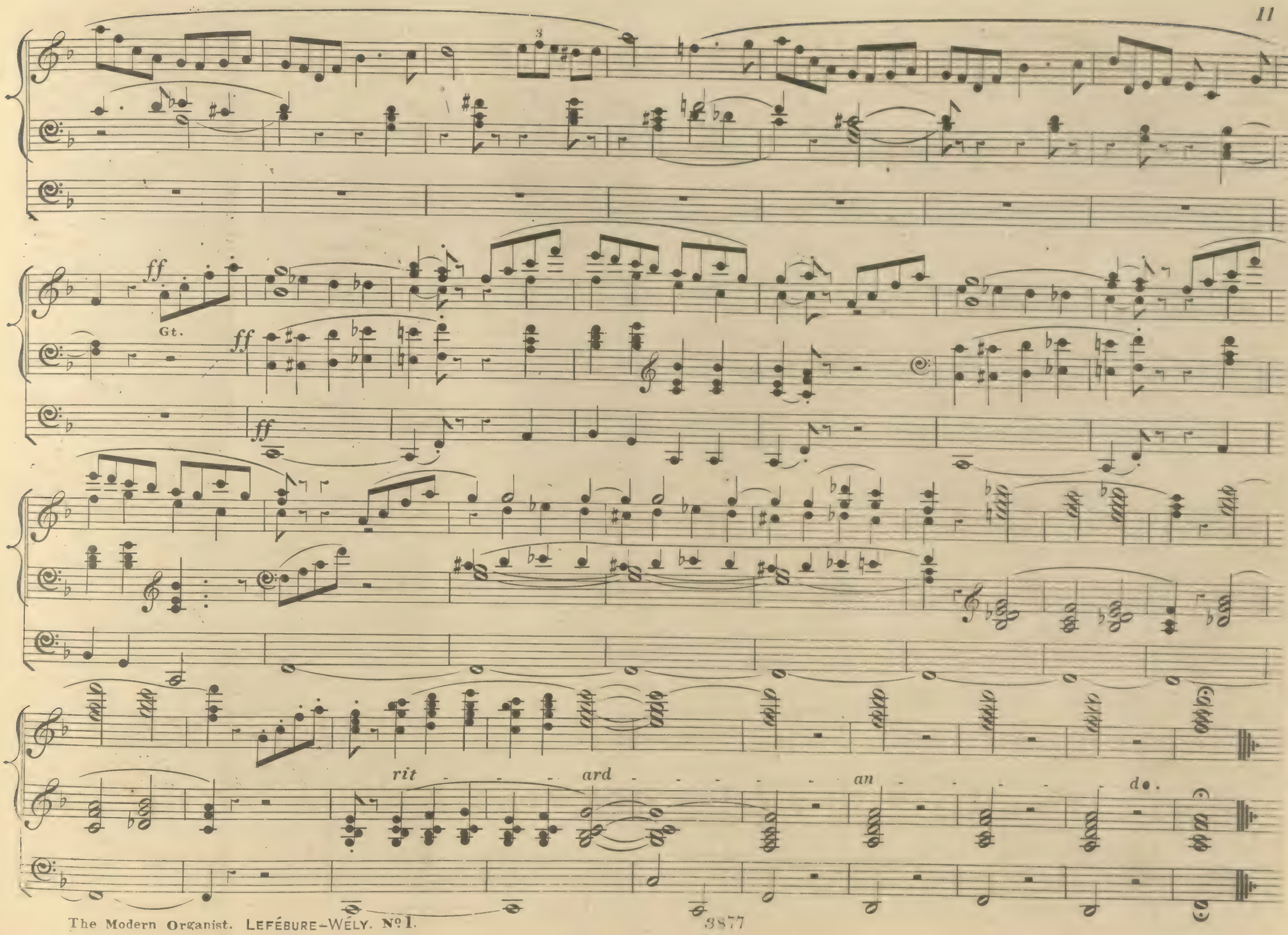



Ch.
mf
3
Sw.
mp
Sw.
ff
Gt.
ff
ff


Ch.
mf
ff
Gt.
ff
ff


f Sw.
ral
len
tan
do.
Tempo.
ff
Gt.
Gt
ff


Ch.
Sw.
mf Ch.
Sw.
Ch.
Sw.
ff Gt.
ff
ff
Ch.
mf
Sw.
mp
Sw.


ff
Gt.
ff
ff
rit - - - ard - - - - - - an - - - - - do.

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15 Fantasia and Fugue ... A. W. Bach
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Andante Sostenuto, from the Quintett, Op. 18 Mendelssohn
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Adagio, from the Quartett, Op. 11 ... Spohr
22 Hear us, O Lord (*Judas*) ... Handel
Domine salvum fac regem... ... S. Wesley
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Aria, "Lord, at all times I will bless thee" (*Lauda Sion*) ... Mende'ssohn.
Adagio from the Pianoforte Works ... Mozart.
24 Aria, "Hear ye, Israel," and Chorus, "Be not afraid" (*Elijah*) ... Mendelssohn.
Andante Cantabile from the Musikalischer Spass ... Mozart.
Chorus, "By his providence directed" (*Lauda Sion*) ... Mendelssohn.
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"Agnus Dei," from the "Pastoral Mass" (Abbé Vogler).
2 "Gloria," from the Mass in E flat (A. André), "Tu es sacerdos," from Dixit Dominus (110th Psalm) (A. Romberg); "Benedictus," Quartett from the First Mass in G (Weber).
3 "Marche Religieuse," composed for the Coronation of Charles the Tenth (Cherubini); "Graduale," from the Second Requiem (Cherubini); "Amen," Choral Fugue from the Third Mass (Eybler).
4 Adagio from a Quartett, Op. 4 (Spohr); "Er wird erlösen, Israel," Fugue from a Psalm (Spohr); "Trotz der Gruft," Chorus from a Motett (Bach); Adagio non lento, from the Quartett, Op. 13 (Mendelssohn).
5 "Agnus Dei," from the "Missa de Quadragesima" (Abbé Vogler); "Cum Sancto Spiritu," from a Mass (Drobisch); "Dona nobis," from the Third Mass (Hummel).
6 "Benedictus," from the First Mass (Cherubini); "Cum Sancto Spiritu," from the Third Mass (Hummel).
7 Andante from a Quartett (Spohr); Adagio from a Quartett (Spohr); "Seine Seele is voll Jammer," from "Der Tod Jesu" (Graun).
8 Chorus of Apostles from the Oratorio of *The Day of Judgment* (F. Schneider); Choral Fugue on the subject of a Chorale "Aus tiefer Noth" (Mendelssohn); "Voce mea," 142nd Psalm (Abbé Stadler).
9 "Thine is the kingdom" (Dein ist das Reich) from "Vater unser" (Spohr); Movement from a Motett (Hesse).
10 Andante from a Motett (Hesse); "Gloria" from a Mass (Seyfried).
11 Fugue (Spohr); Choral Fugue (Schicht).
¶12 Adagio from the Nonetto (Spohr "In te Domine speravi" from a Te Deum (Assmayer).

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"I know that my Redeemer" (*Messiah*) ... Handel
Poco Adagio, from the Third Symphony, Op. 24 ... L. Kozeluch
2 Cujus Animam (*Stabat Mater*) ... Rossini
Fac ut portem (*Stabat Mater*) ... Rossini
Air with Variations ... W. J. Westbrook
3 Andante con Variazioni, from the Quartett No. 4, Op. 7 ... Ignace Pleyel
Marcia Funebre, Sonata, Op. 74 (4 hands) Dussek
Chorus, "At last divine Cecilia came" (*Alexander's Feast*) ... Handel
4 Adagio, Sonata 2, Op. 20 ... L. Kozeluch
Allegretto, from a Symphony in G (The Military) ... Haydn
5 Adagio, from Trio for Two Oboes and English Horn ... Beethoven
Largo from a Symphony in G ... Haydn
Fugue in D minor. Art of Fugue ... J. S. Bach
6 Andante grazioso in A, from a Trio ... Mozart
Affettuoso, from a Concerto ... Dr. P. Hayes
Minuetto, ditto ... Dr. P. Hayes
7 Fugue from Méhul's *Joseph* ... T. Adams
Poco Adagio. Quartett. No. 5. Op. 9. ... Haydn
8 Beneath the Vine. Air (*Solomon*) ... Handel
Festival March ... W. J. Westbrook
9 God of light. Chorus. (*Seasons*) ... Haydn
Andante. Pianoforte Duets ... Weber
Meine Lebenszeit verstreicht. Motett ... J. G. Schicht
10 Overture (*Joseph*) ... Mehul
Air, "By the rushy-fringed bank" (*Comus*) Dr. Arne
11 Military Symphony (1st movement) ... Haydn
12 Air, "Rejoice greatly" (*Messiah*) ... Handel
Fugue in D minor. Art of Fugue ... J. S. Bach

End of Volume I.

13 Air and Chorus "Inflammatus" (*Stabat Mater*) Rossini
The Quail call. Grand Sonata, Op 56 ... F. Kalkbrenner
14 Larghetto con un poco di moto. Trio, Op. 65 Dussek
Andante (Posthumous Quartett) ... Mozart
Adagio ... Julius André
15 Andante, Sonata, Op. 51 ... J. F. Kelz
Larghetto, 5th Symphony ... L. Spohr
Chorus, Jealousy (*Hercules*) ... Handel
16 Introduction and Fugue (11th Trio) ... Dr. Boyce
Chorus "By slow degrees," (*Belshazzar*) ... Handel
Chorus and Recit., Eia mater (*Stabat Mater*) Rossini
17 March ... W. J. Westbrook
Adagio ... S. Sechter
Andante, Sonata Op. 14 ... Beethoven
Fugue ... T. Adams
18 Counterpart on Melody ... Haydn Sechter
Andante ... F. Kümstedt
Larghetto Concerto, 3 Op. 26 ... J. B. Cramer
19 Moderato ... M. Brosig
Adagio, from Quartett ... Haydn
Then shall they know ... Handel
20 Air, "On mighty pens" (*Creation*) ... Haydn
Abendlied ... Mendelssohn
21 Chorus, "Lift up your heads" (*Messiah*) ... Handel
Andante con moto (from a Quartett) ... Haydn
22 Andante con Espressione ... W. J. Westbrook
Original Fugue on a subject by Mozart ... Thomas Adams
23 Adagio (Sonata, Op. 51, No. 2) ... L. Kozeluch
Double chorus, "From the censer" (*Solomon*) Handel

[*To be continued.*]

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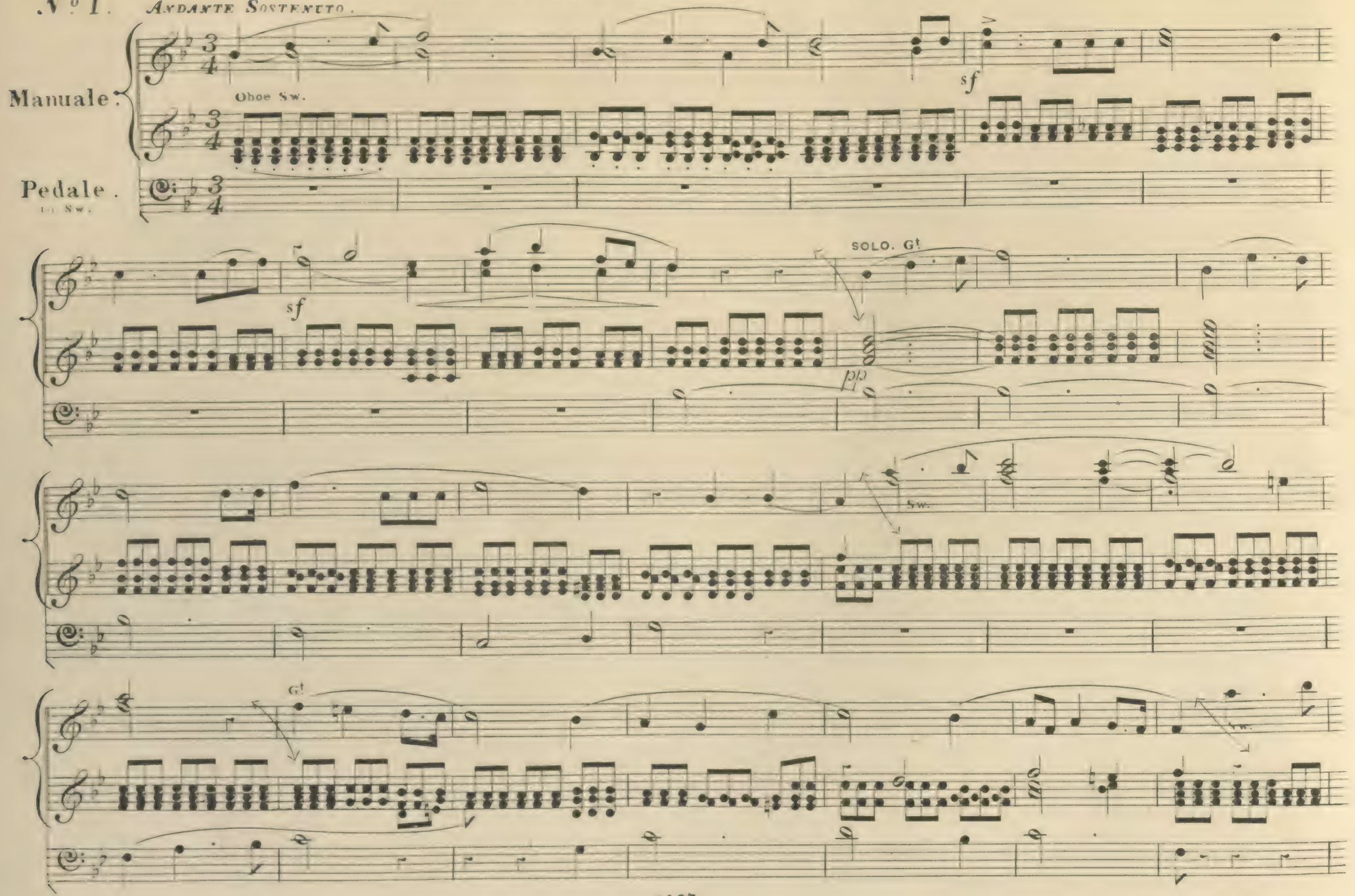
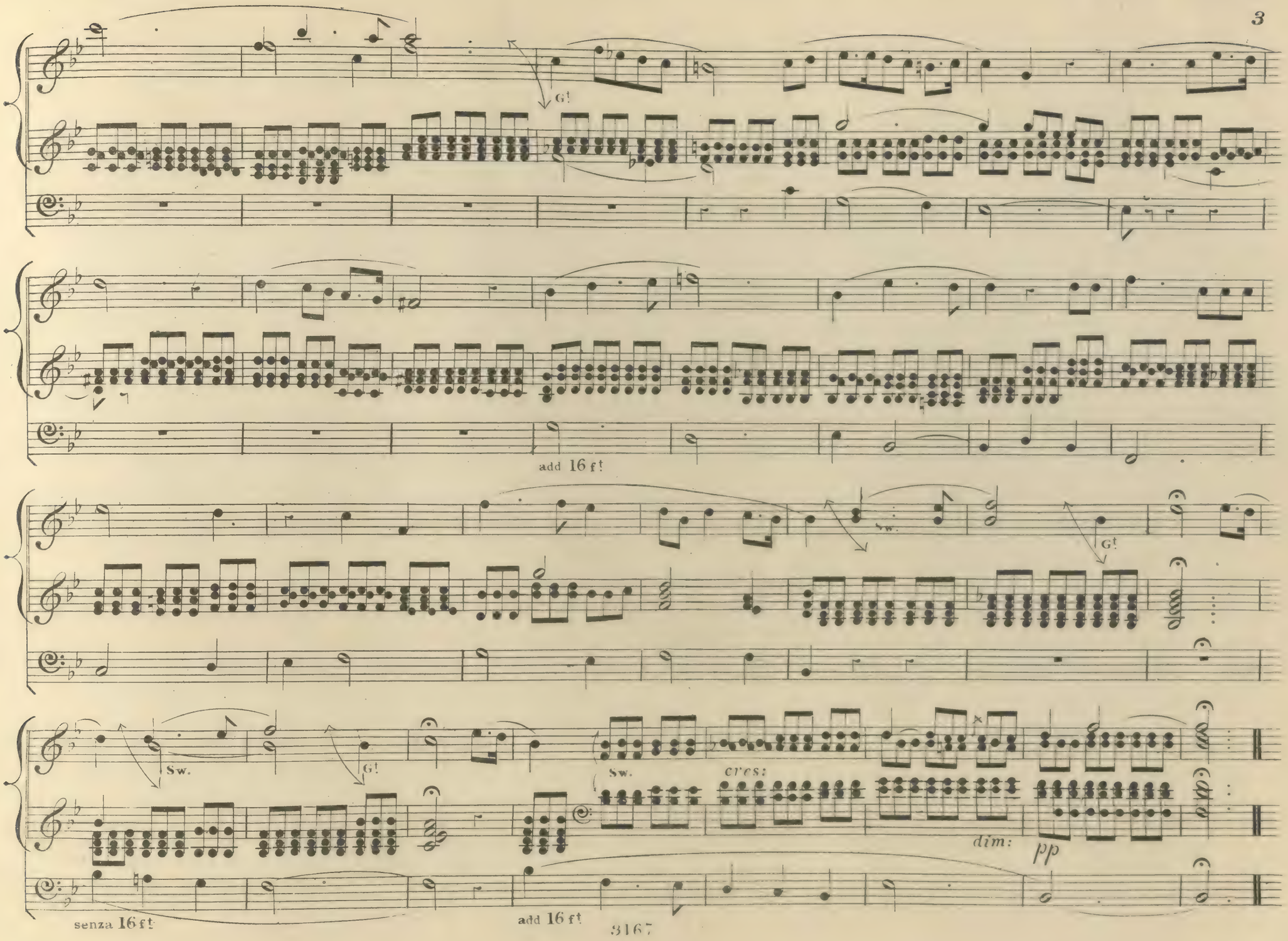
"Jerusalem! Thou that killest the Prophets."

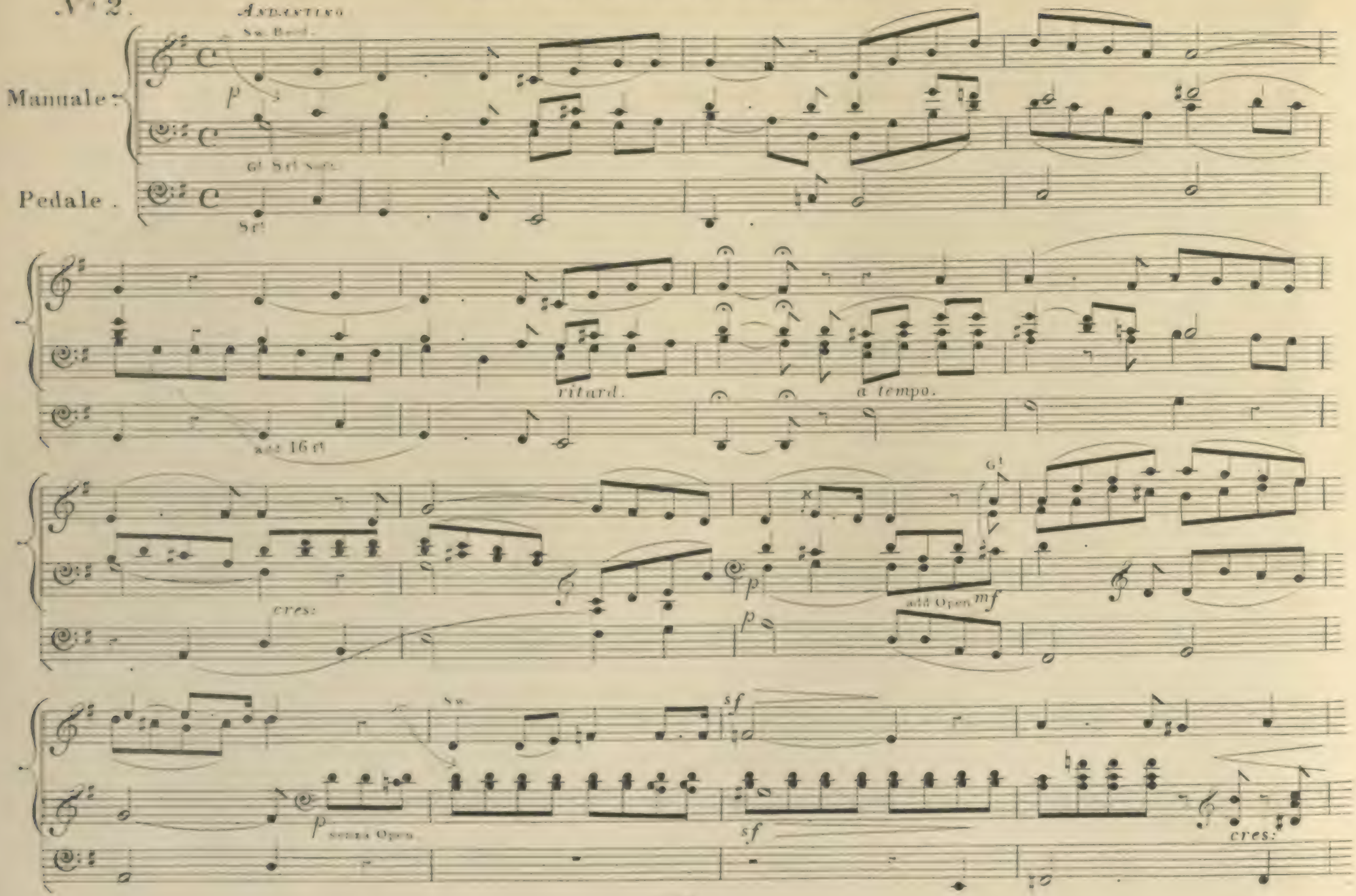
No 1. Andante Sostenuto.

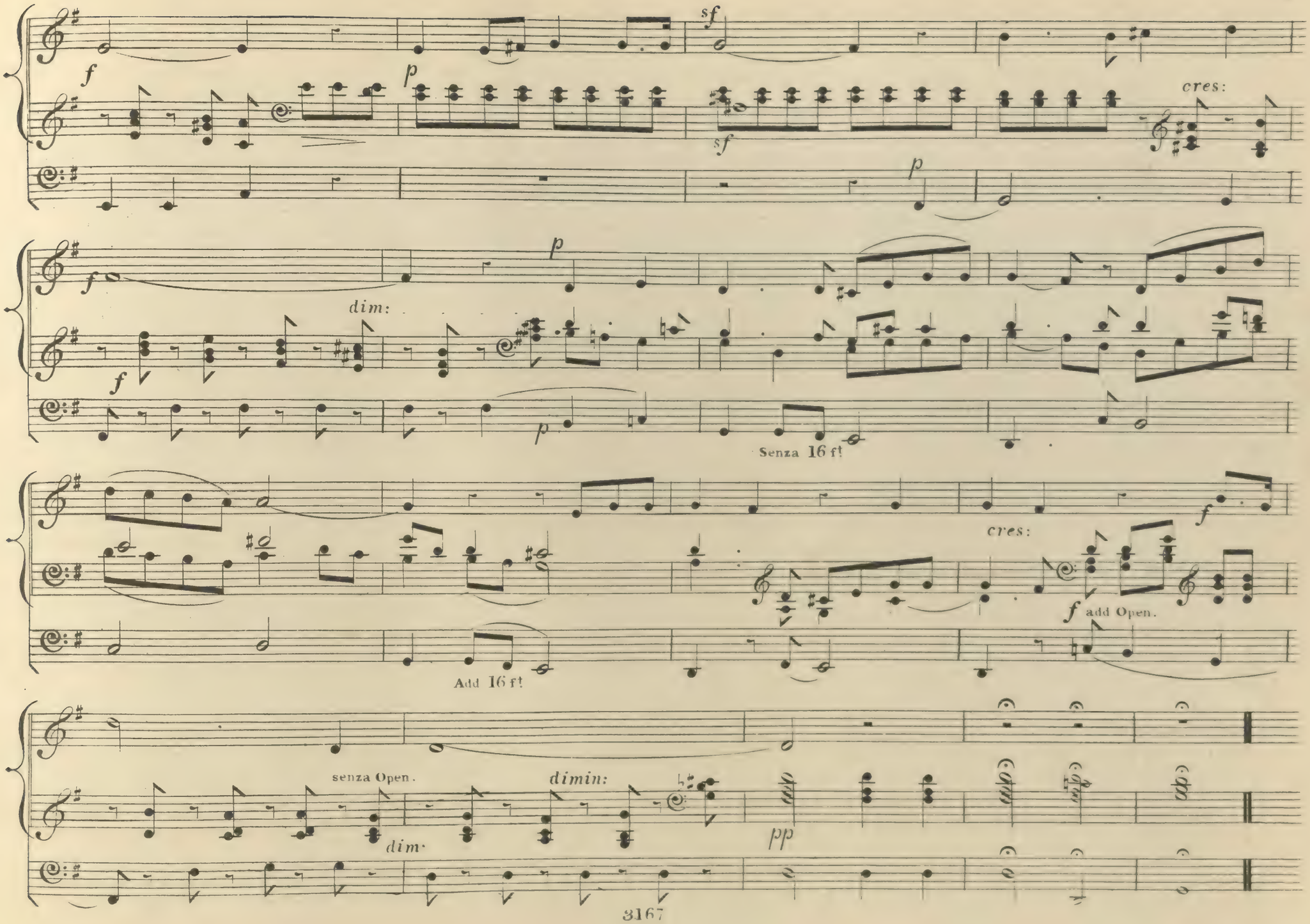



G!
add 16 ft
G!
Sw.
G!
Sw.
cres:
dim:
pp
senza 16 ft
add 16 ft

"But the Lord is mindful."

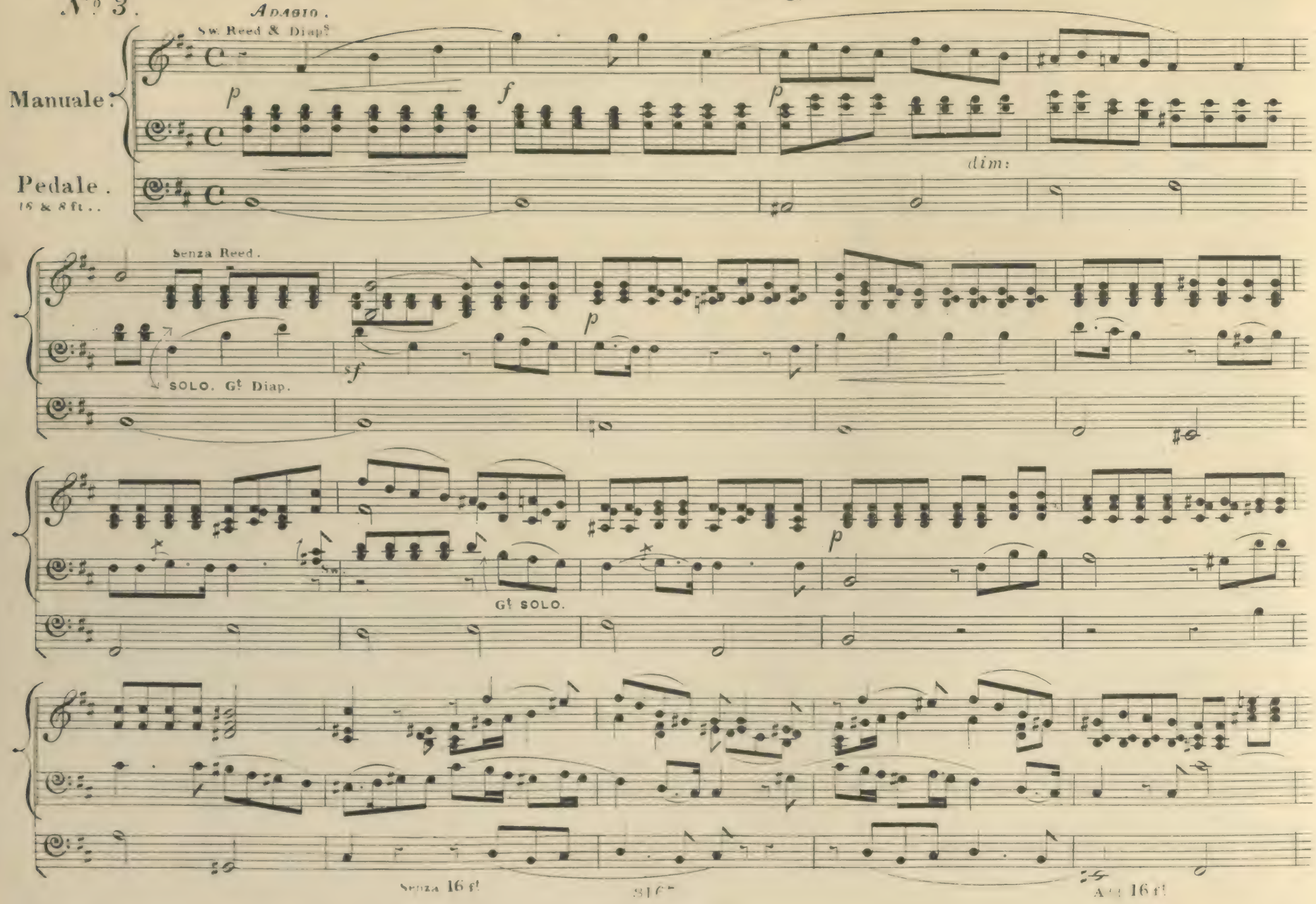
No. 2.

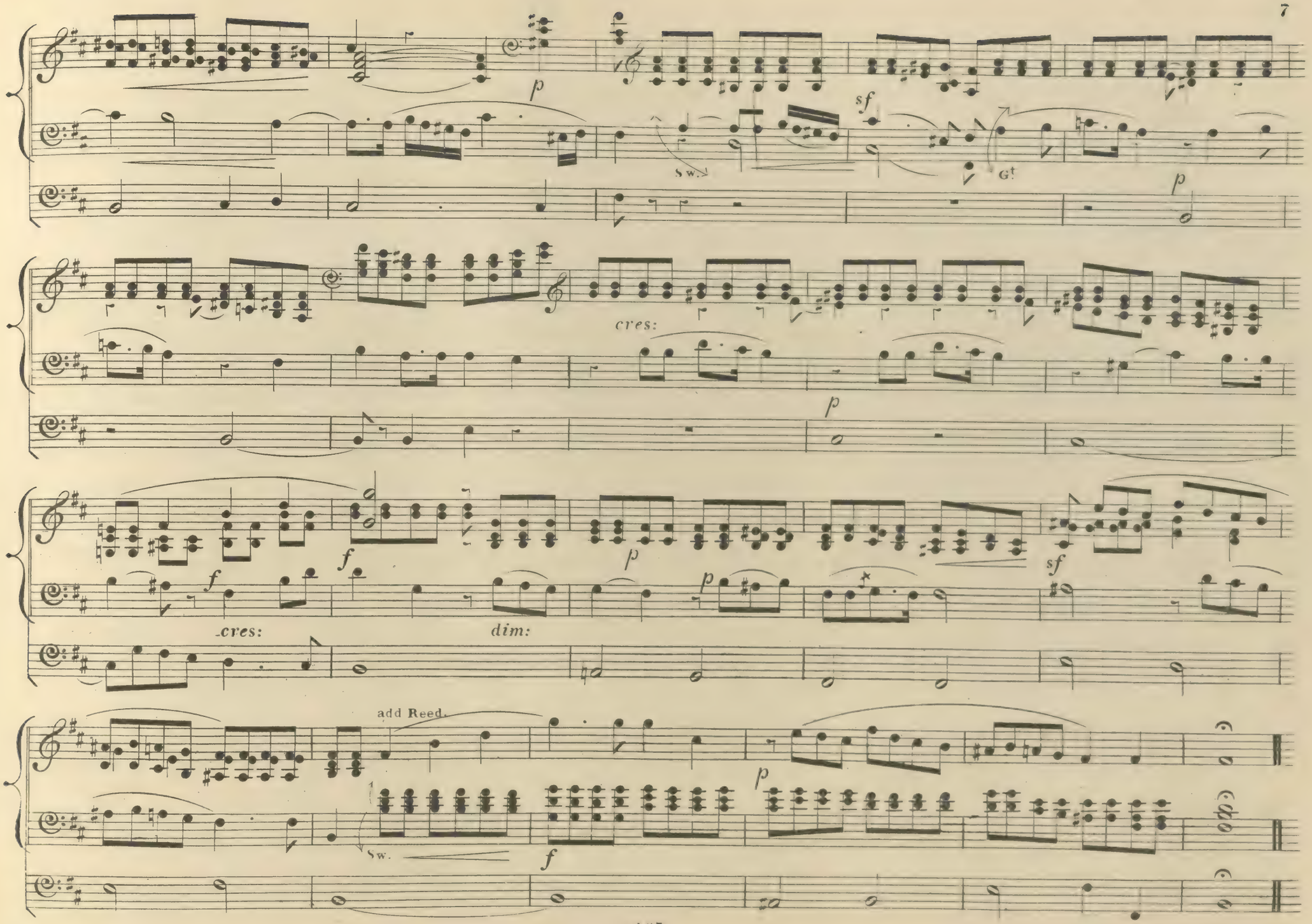



f
p
sf
sf
cres:
p
f
dim:
p
f
p
Senza 16 ft
cres:
f
f
add Open.
Add 16 ft
senza Open.
dim.
dimin:
pp

"O God have mercy."

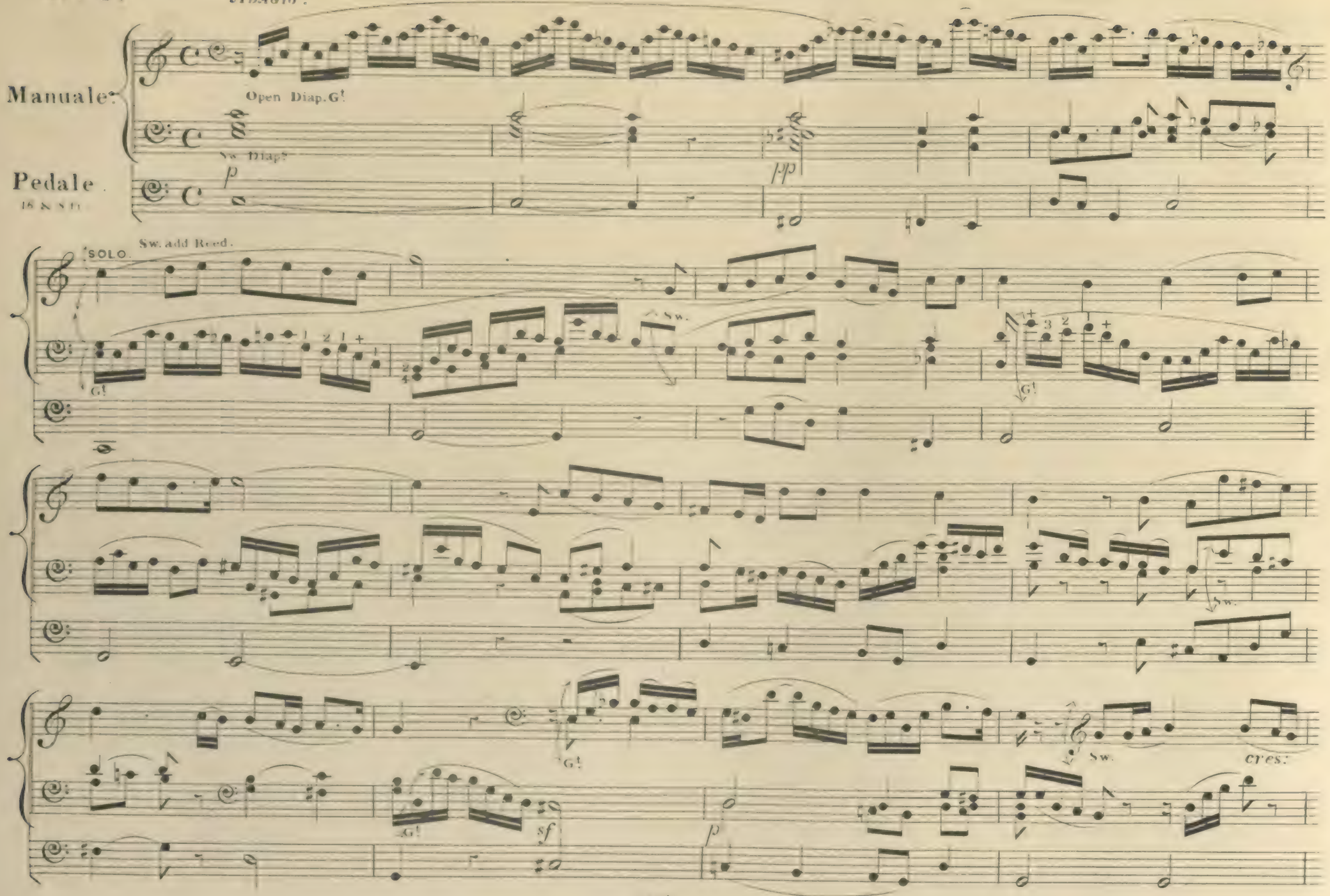
No. 3.

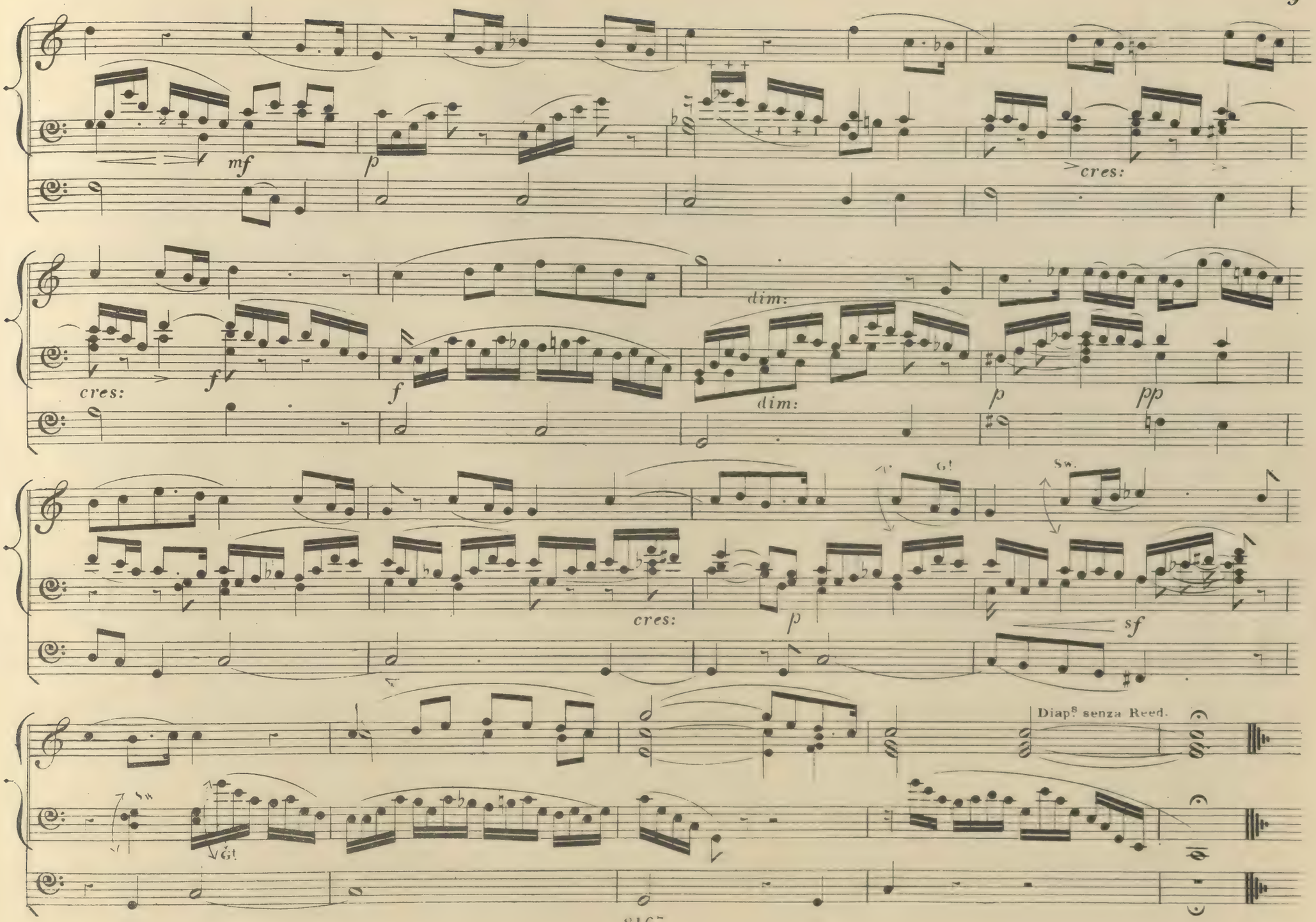



p
sf
Sw.
Gt
p
cres:
p
f
f
p
p
sf
cres:
dim:
add Reed.
p
1
Sw.
f

N° 4. "Be thou faithful unto death."

Adagio.




mf
p
cres:
dim:
cres:
f
f
dim:
p
pp
cres:
p
Gt
Sw.
sf
Diap.s senza Reed.
Sw.
Gt

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1. Andante con moto, in E.
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11. Alla Breve, in C.
12. Fantasia, in F.

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16. Andantino, in E flat.
17. Choral Prelude on the Tune "St. Bride," in A minor.
18. Andante, in B flat.

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21. Andante tranquillo, in A.
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23. Adagio, in A flat.
24. Allegro con brio, in E.

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25. "Sit laus plena, sit sonora." Allegro con brio, in A.
26. "Quem vidistis, Pastores?" Andante con moto, in E.
27. "Psallite, omnes Angeli." Allegro vivace, in C.
28. "Venite in Bethlehem." Andantino, in F.
29. Pastorale. Allegretto, in B flat.
30. "O magnum Mysterium!" Andante, in E flat.

BOOK VI. CONTAINS:

31. WEDDING MARCH, in E flat.
32. Allegro giojoso, in G.
33. Andante con moto, in A.
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35. FUNERAL MARCH, in F sharp minor.
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Violin Concerto. OP: 64.

No. 7. ANDANTE.

SOLO.
Flute 4 ft.
Gt. Organ.

Manuale.

Pedale.
16 ft.

p

p

Sw Diap.s

pp

cres:

dim:

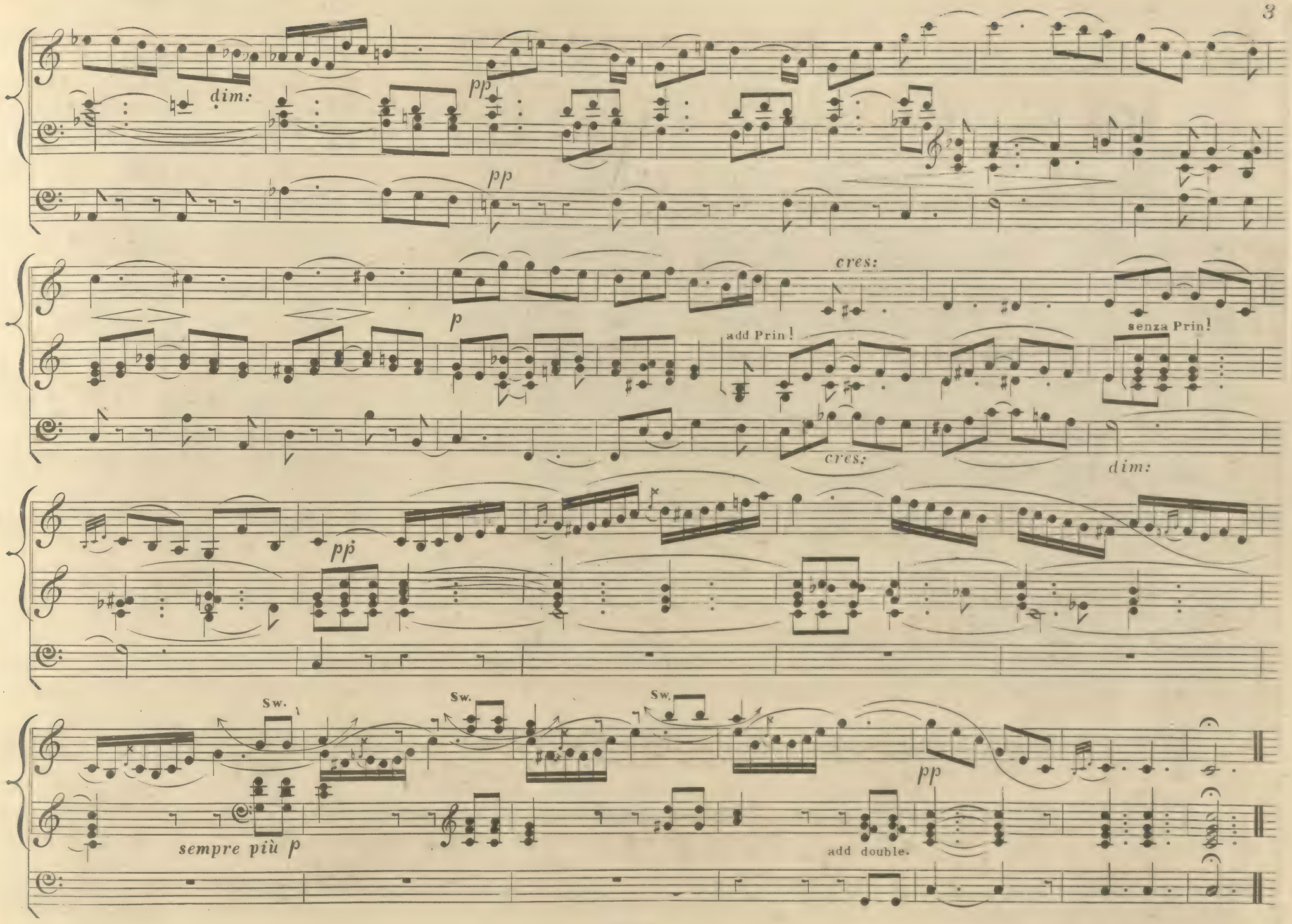
p

f

cres:

sf

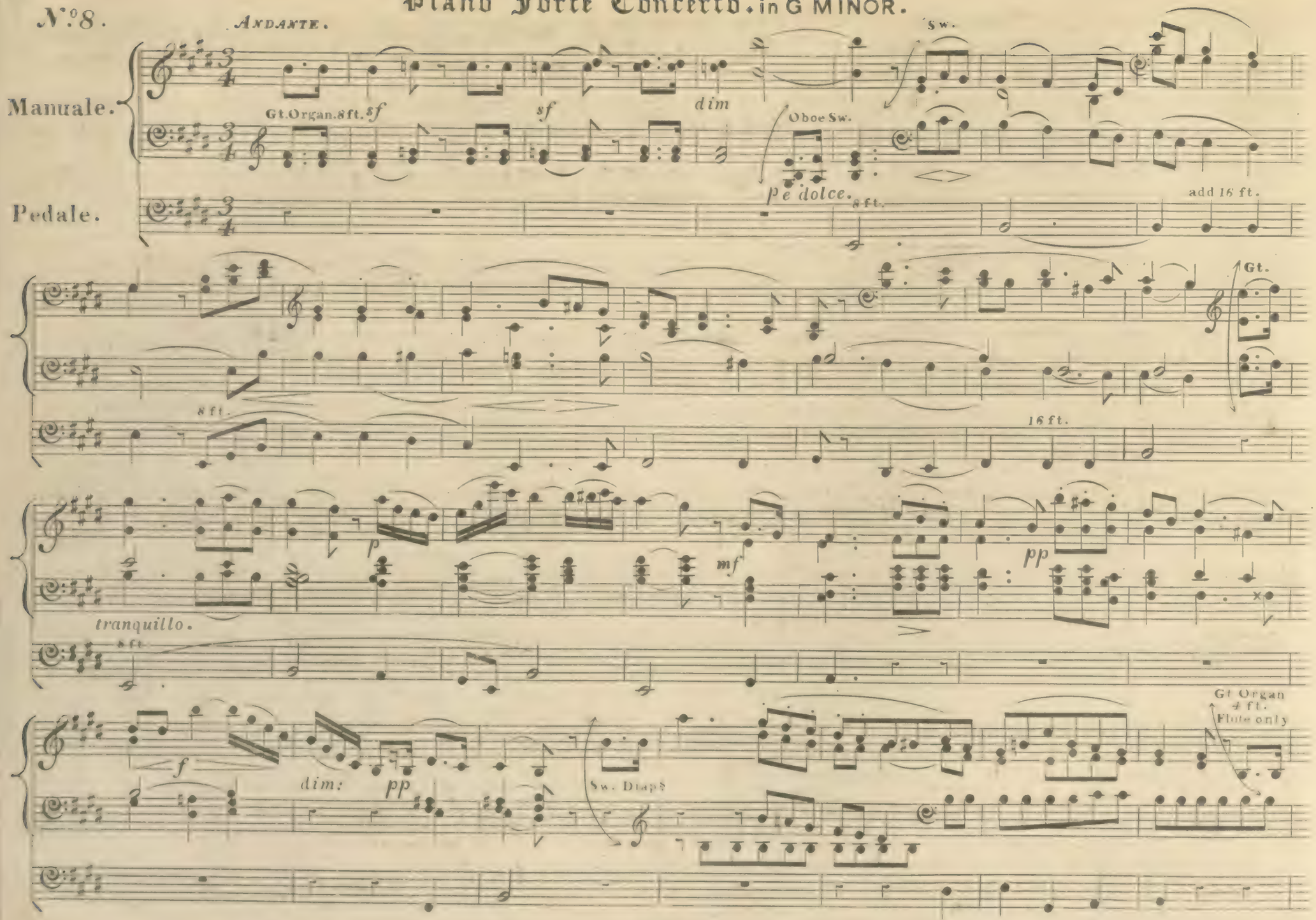
sf

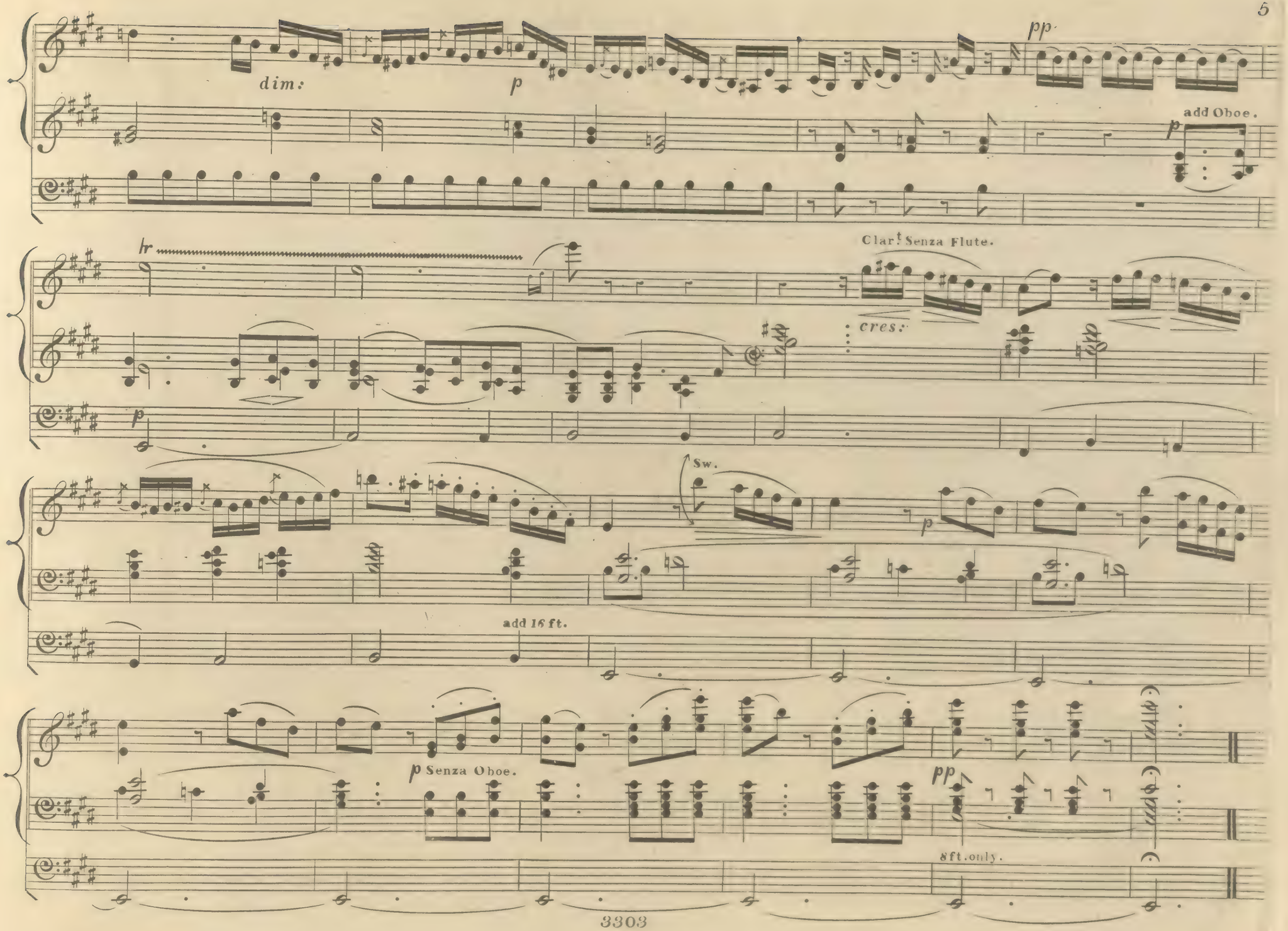

dim:
pp
pp
p
cres:
add Prin!
senza Prin!
cres:
dim:
pp
Sw.
Sw.
Sw.
pp
sempre più p
add double.

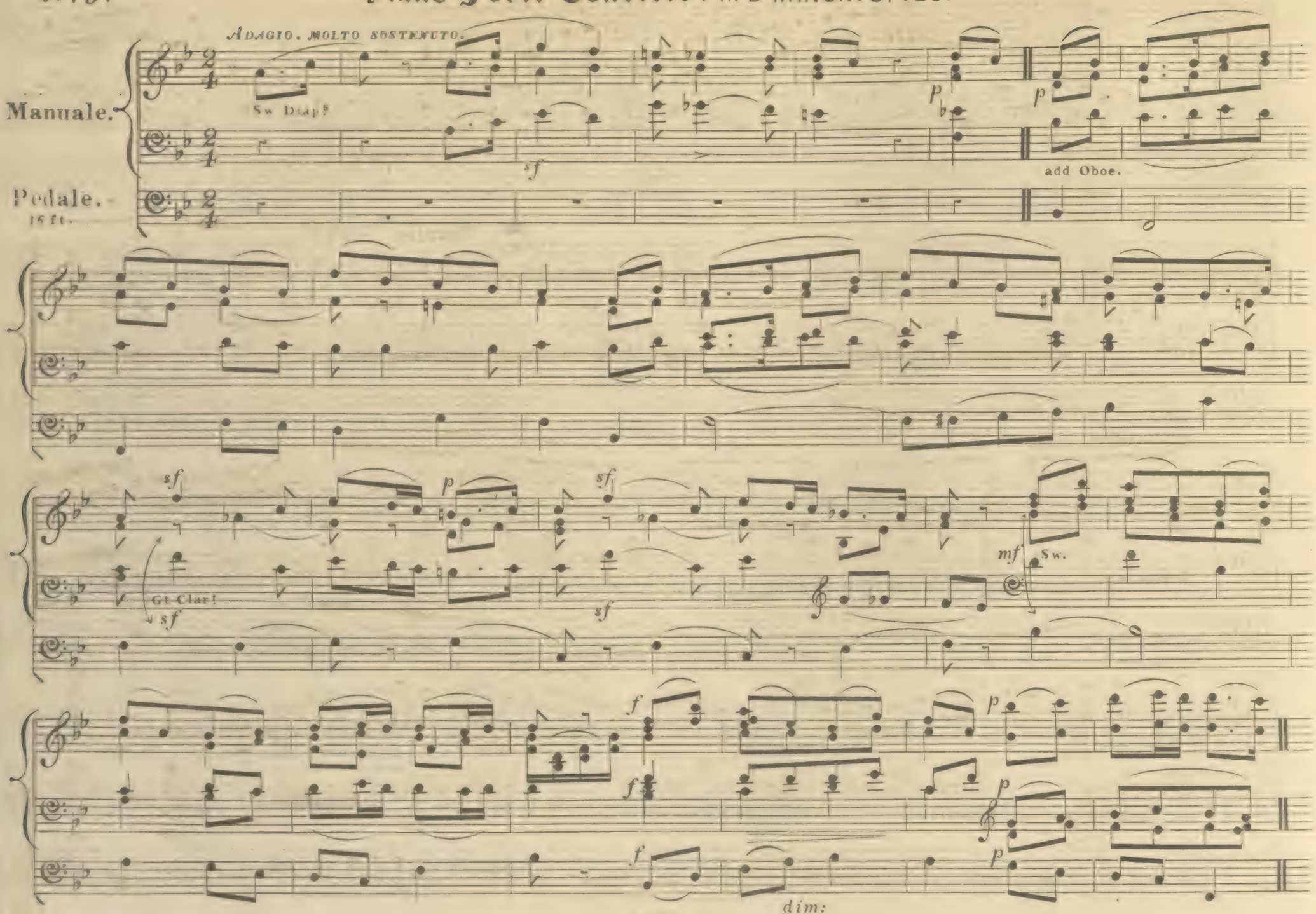
Piano Forte Concerto. in G MINOR.

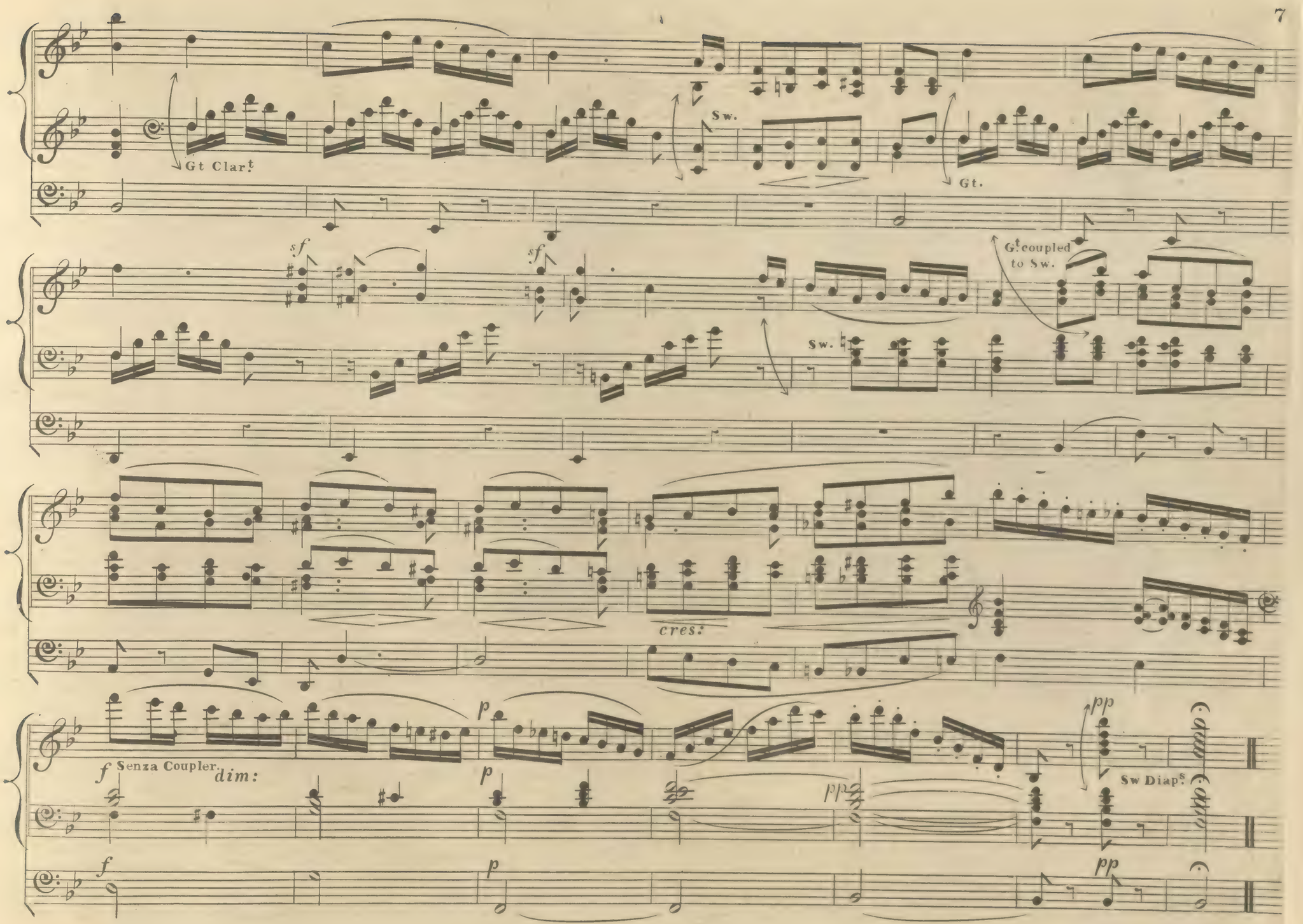
No. 8.

ANDANTE.




dim:
p
pp
add Oboe.
p
hr
Clar! Senza Flute.
cres:
p
Sw.
p
add 16 ft.
p Senza Oboe.
pp
8 ft. only.


Adagio. molto sostenuto.
Manuale.
Pedale.
16 ft.
Sw Diap.s
sf
p
add Oboe.
Gt Clar.t
mf
Sw.
f
dim:


Gt Clar.t
Sw.
Gt.
sf
sf
Gt coupled to Sw.
Sw.
cres:
f Senza Coupler.
dim:
p
p
pp
pp
Sw Diap.s
f
p
pp

"Lieder ohne worte." Bk. 2. N°3.

N°10.

Adagio non troppo.

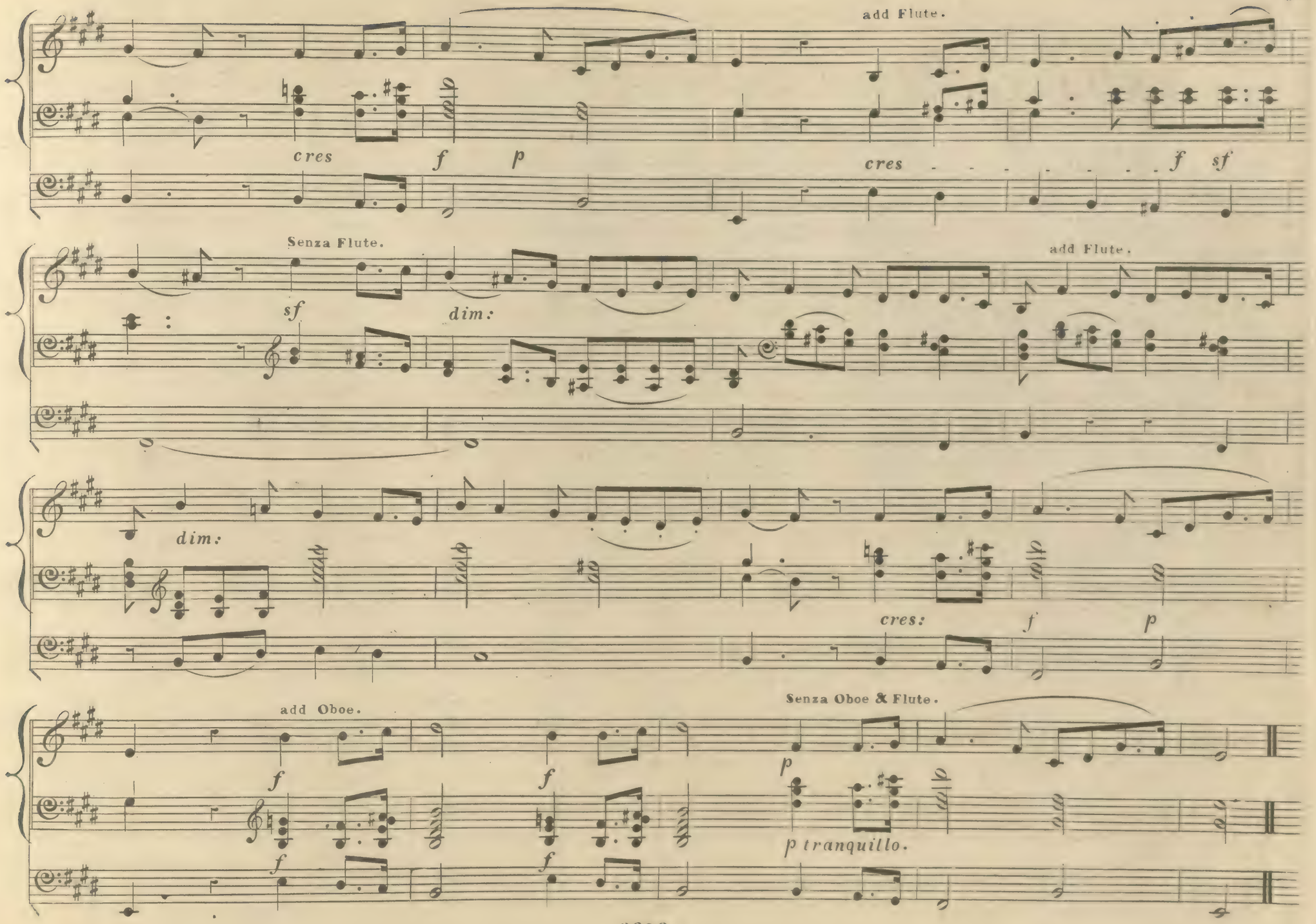
Manuale.

Pedale. 16 ft. Coupled to Sw.

Clar! Gt. Coupled to Sw.

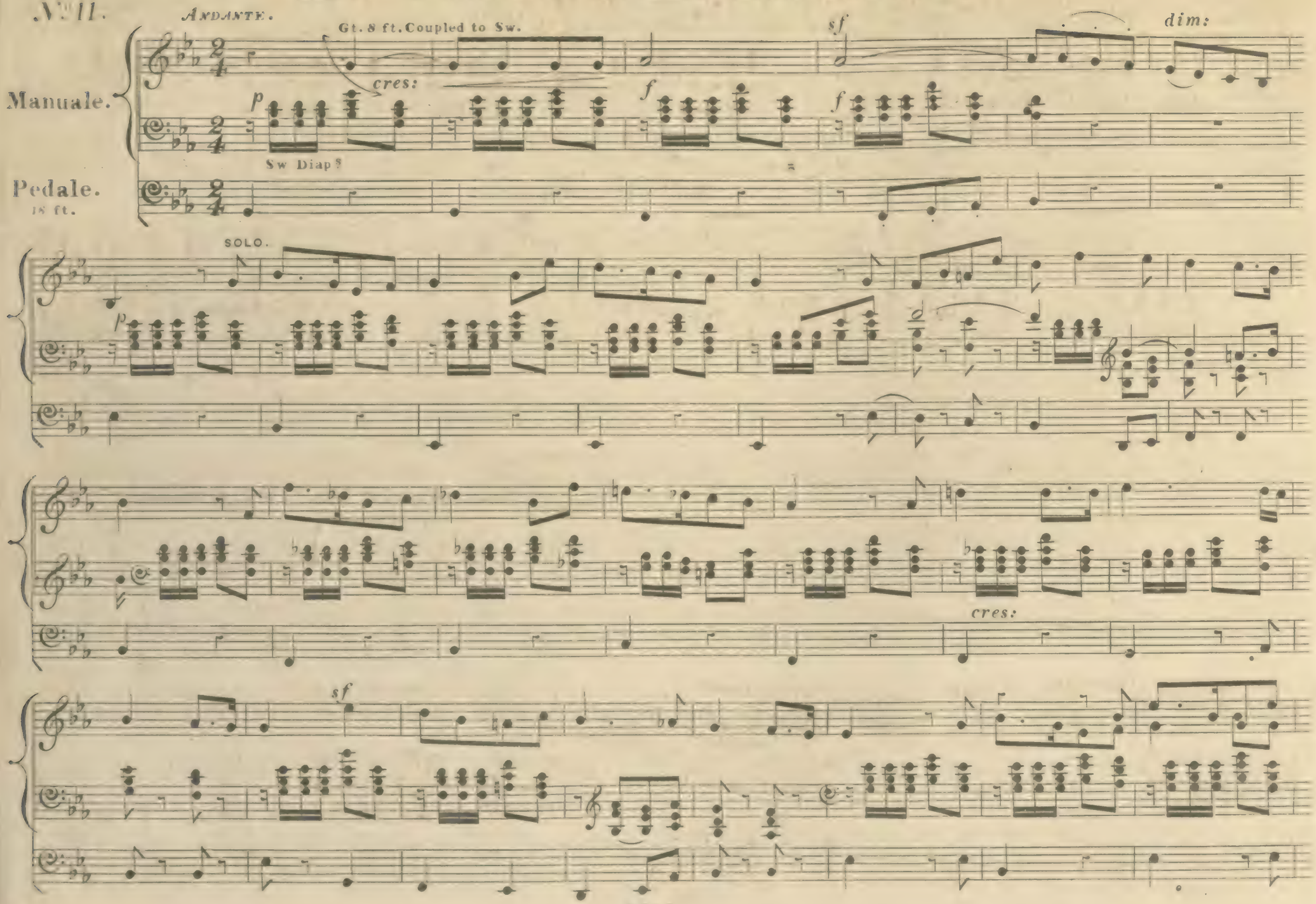
Sw. Diap$

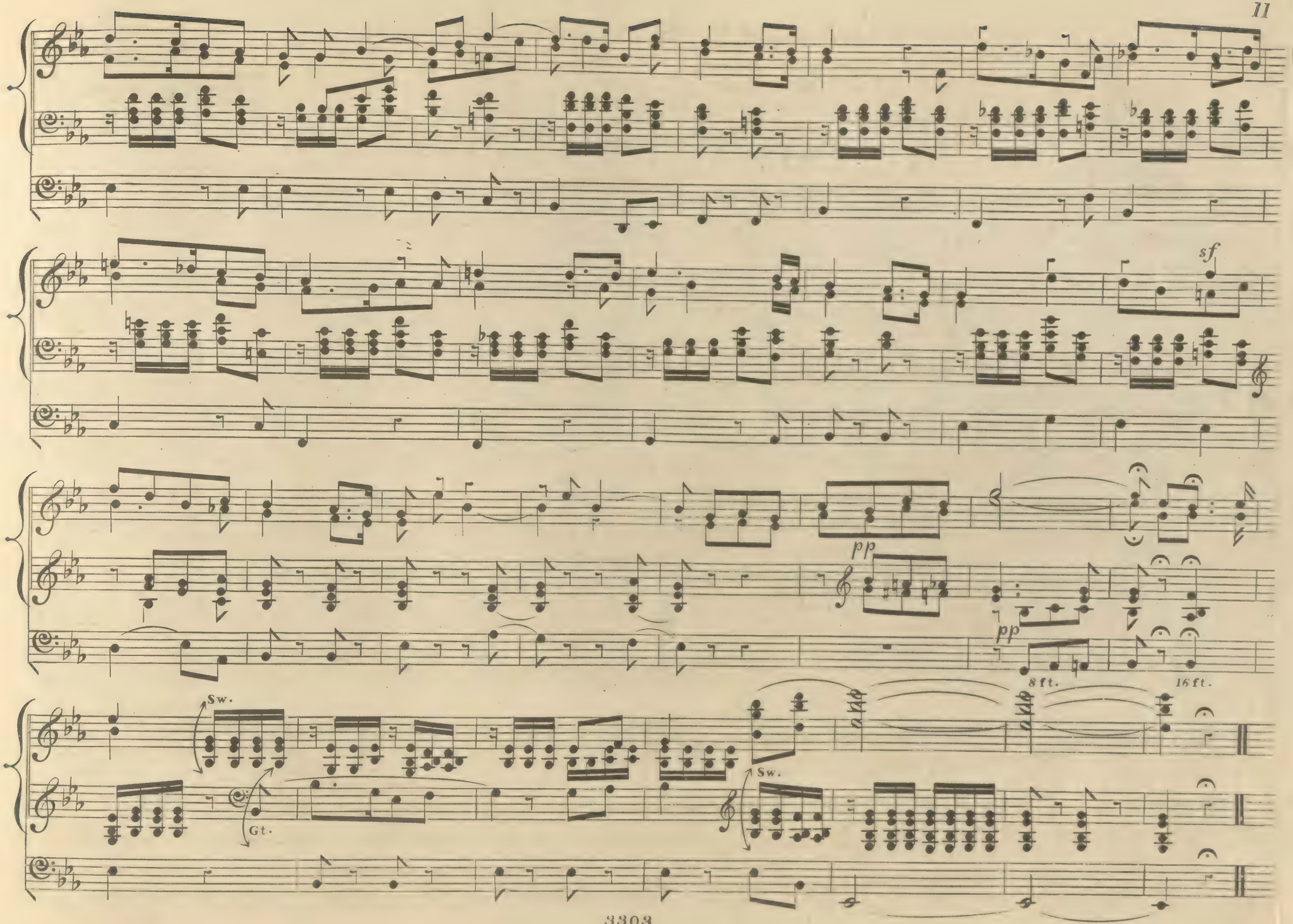
mf *p* *sf* *cres:* *f* *sf* *dim:*


add Flute.
cres
f
p
cres
f
sf
Senza Flute.
sf
dim:
add Flute.
dim:
cres:
f
p
add Oboe.
f
f
f
f
Senza Oboe & Flute.
p
p tranquillo.

"DUET."—I waited for the Lord.—HYMN OF PRAISE.

No 11.

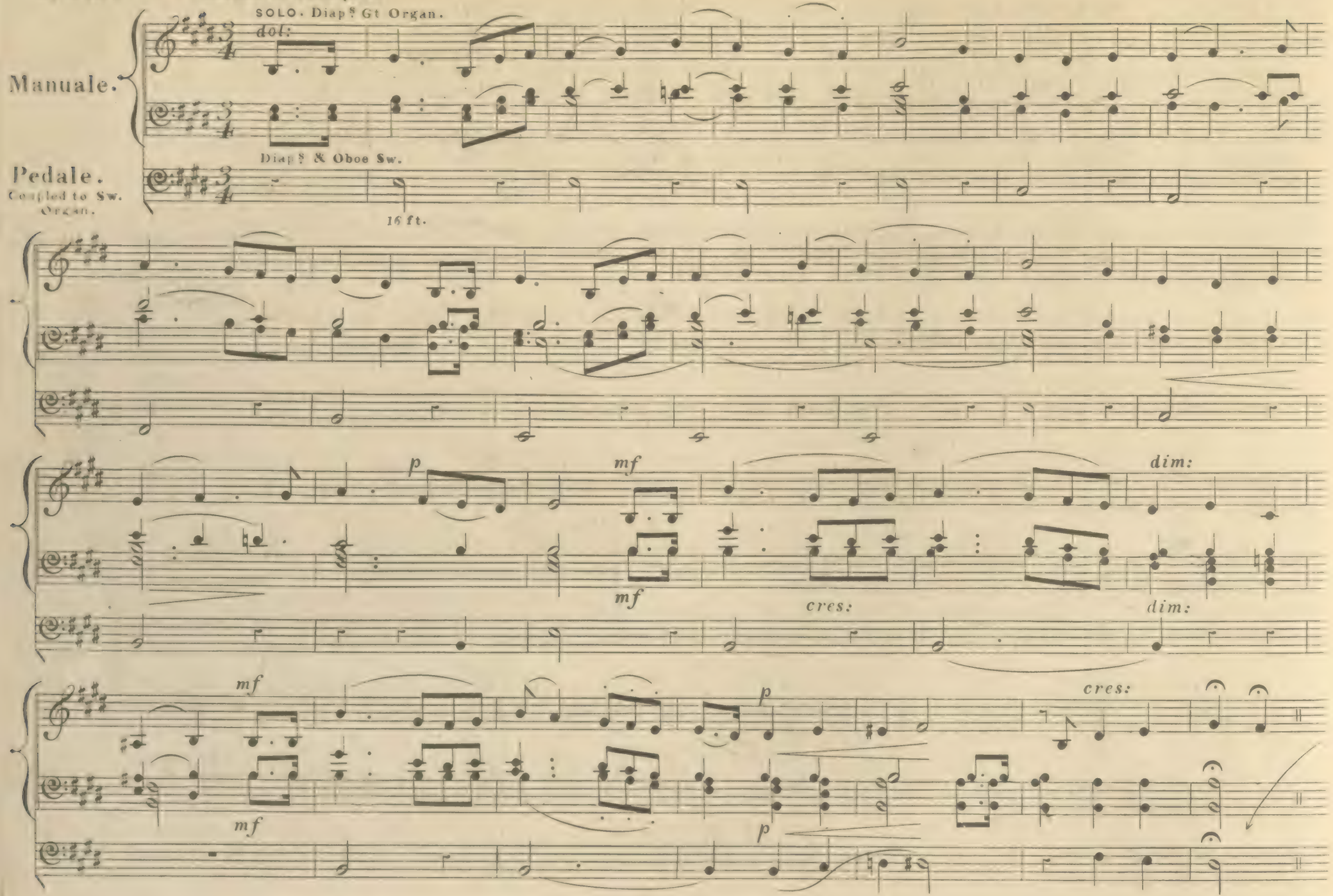


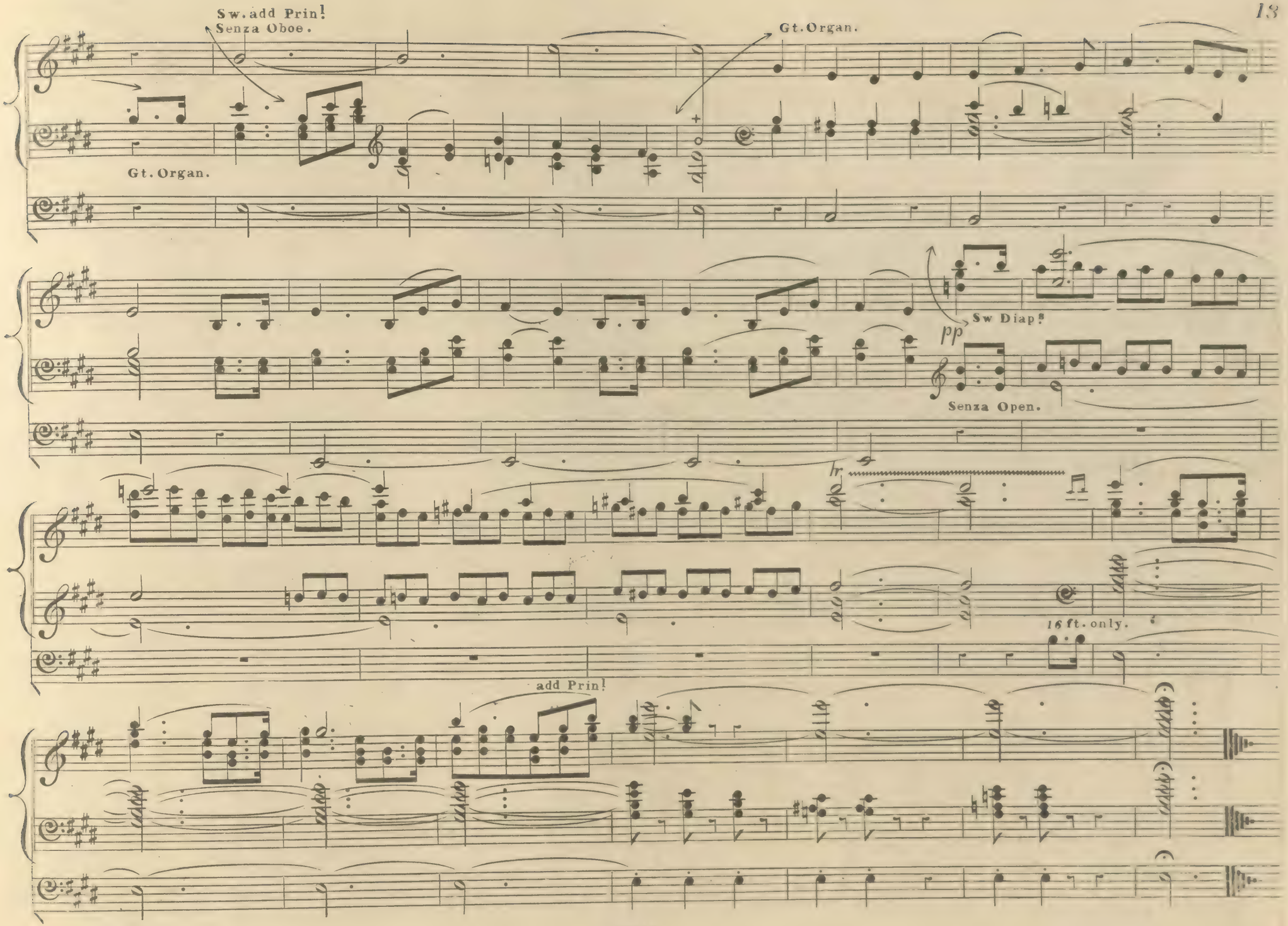

sf
pp
pp
8 ft.
16 ft.
Sw.
Gt.
Sw.

Notturno.—"MIDSUMMER NIGHTS DREAM."

N.° 12.

Andante tranquilo.




Sw. add Prin!
Senza Oboe.
Gt. Organ.
Gt. Organ.
Sw Diap's
pp
Senza Open.
hr
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add Prin!

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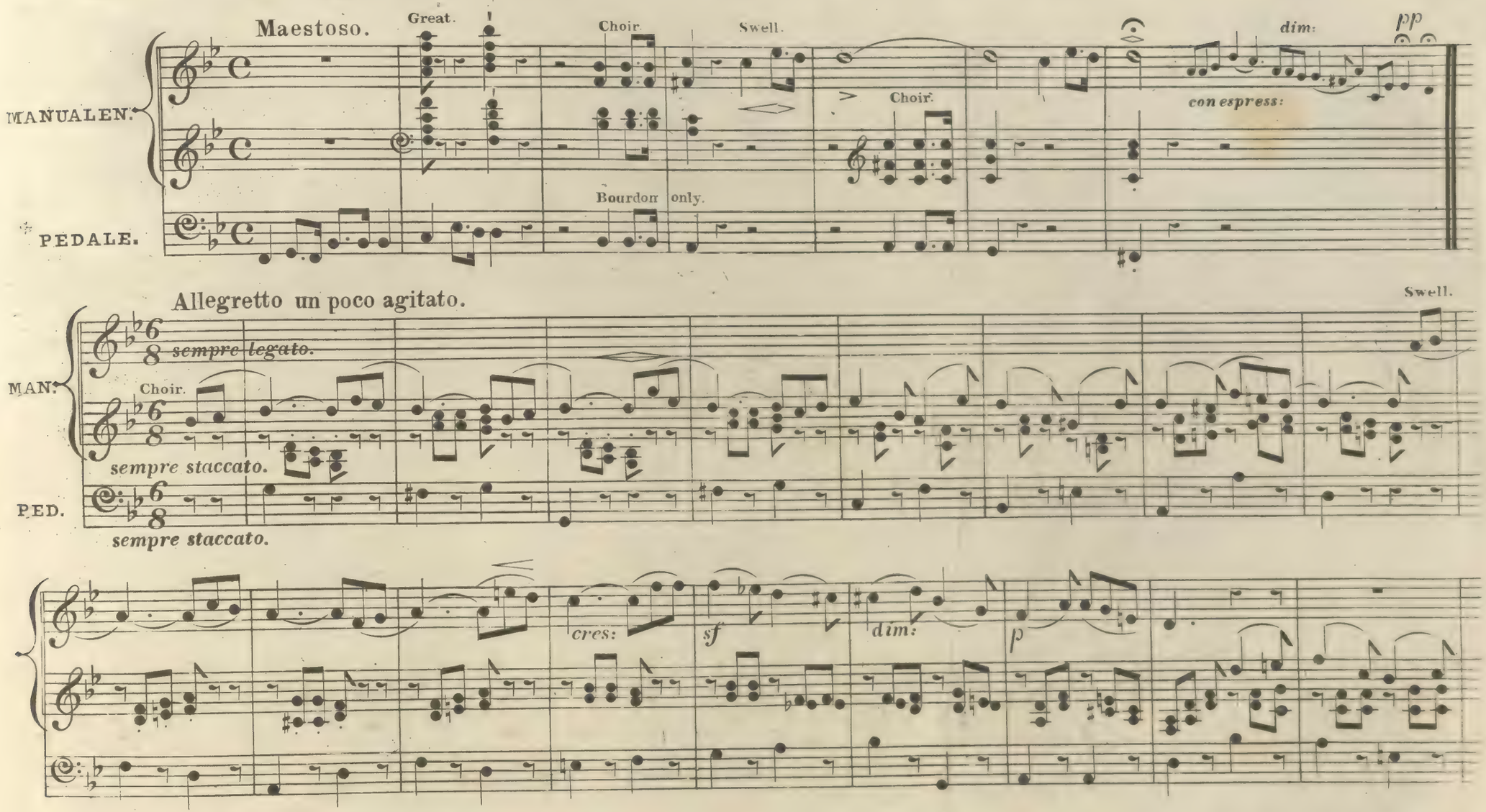
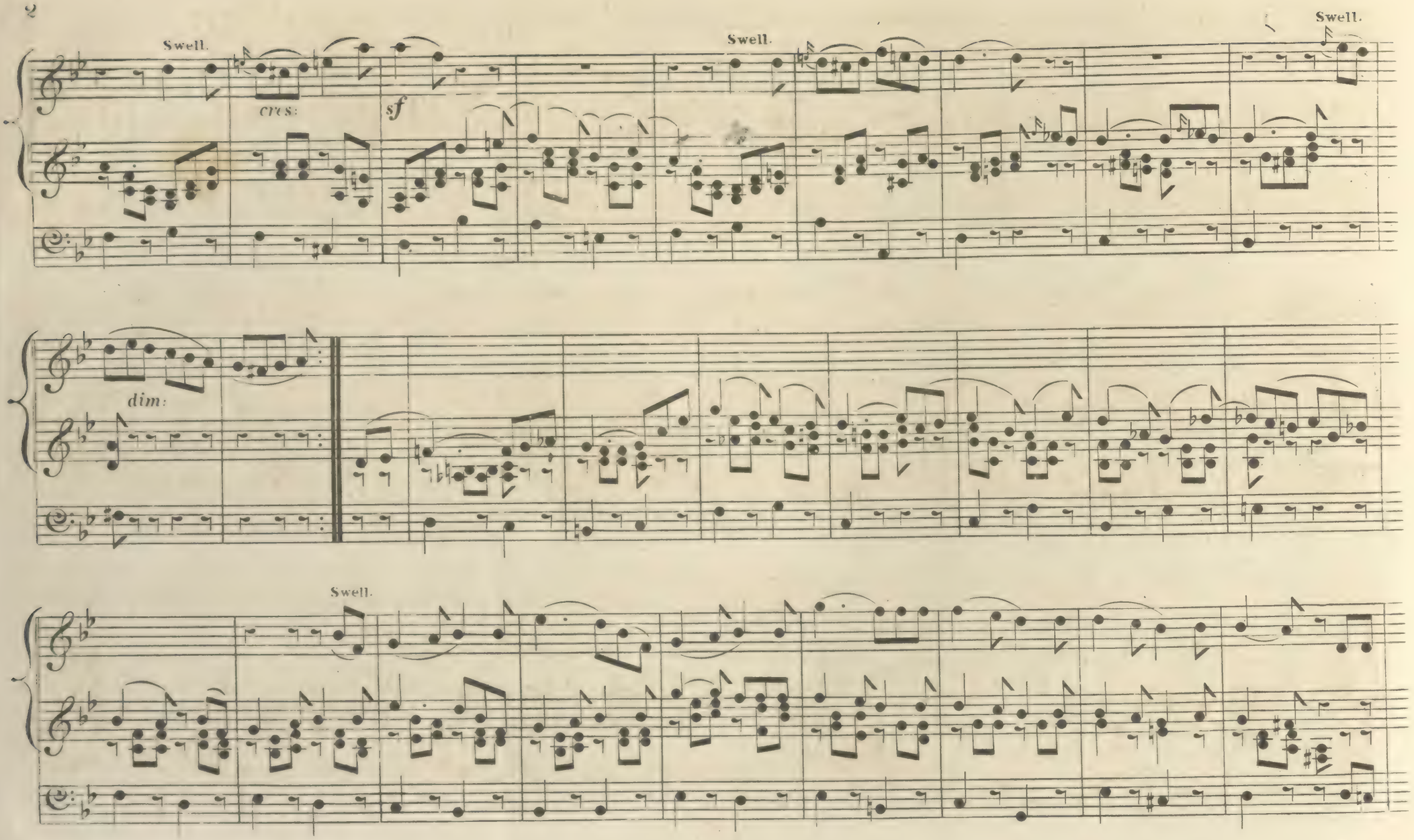
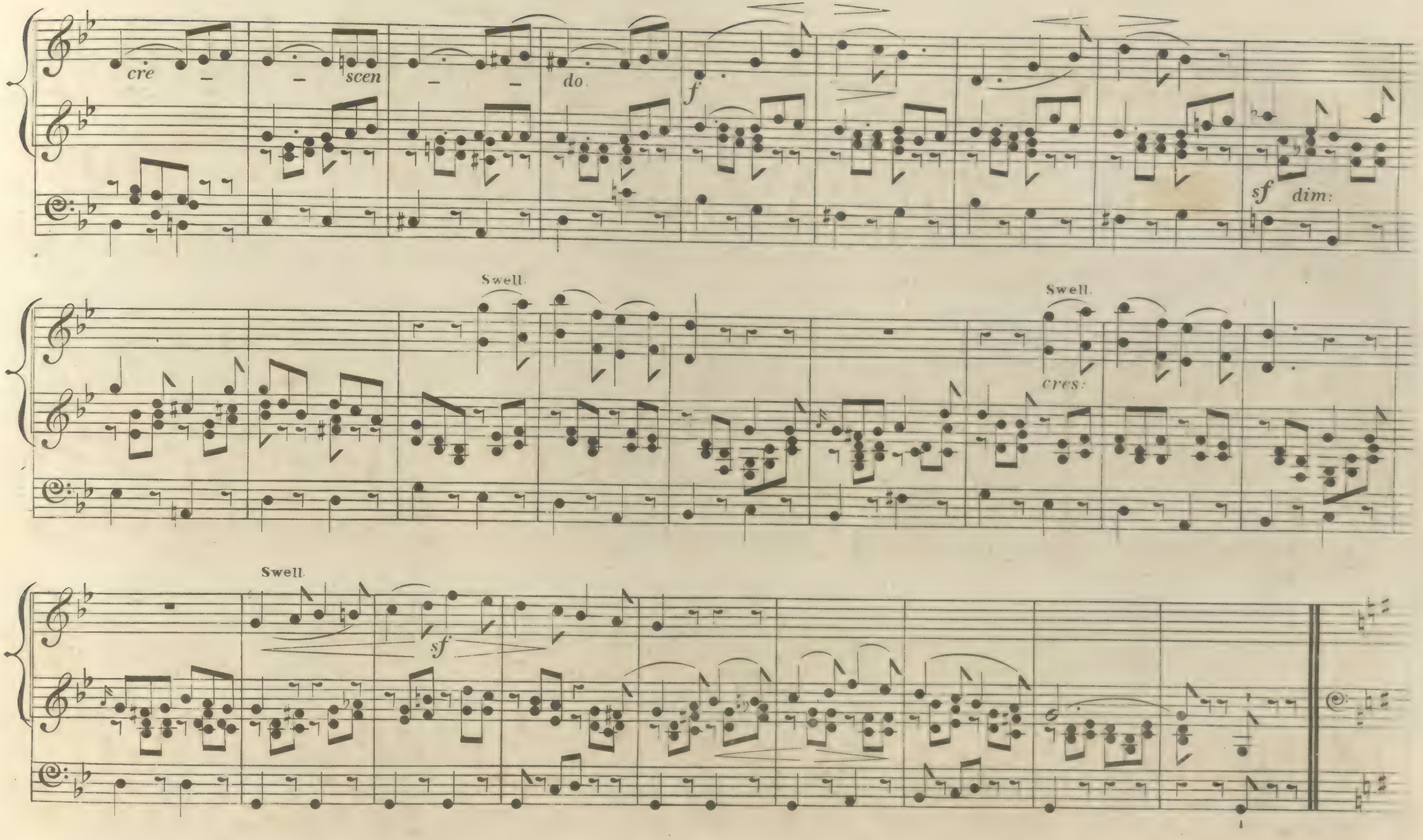
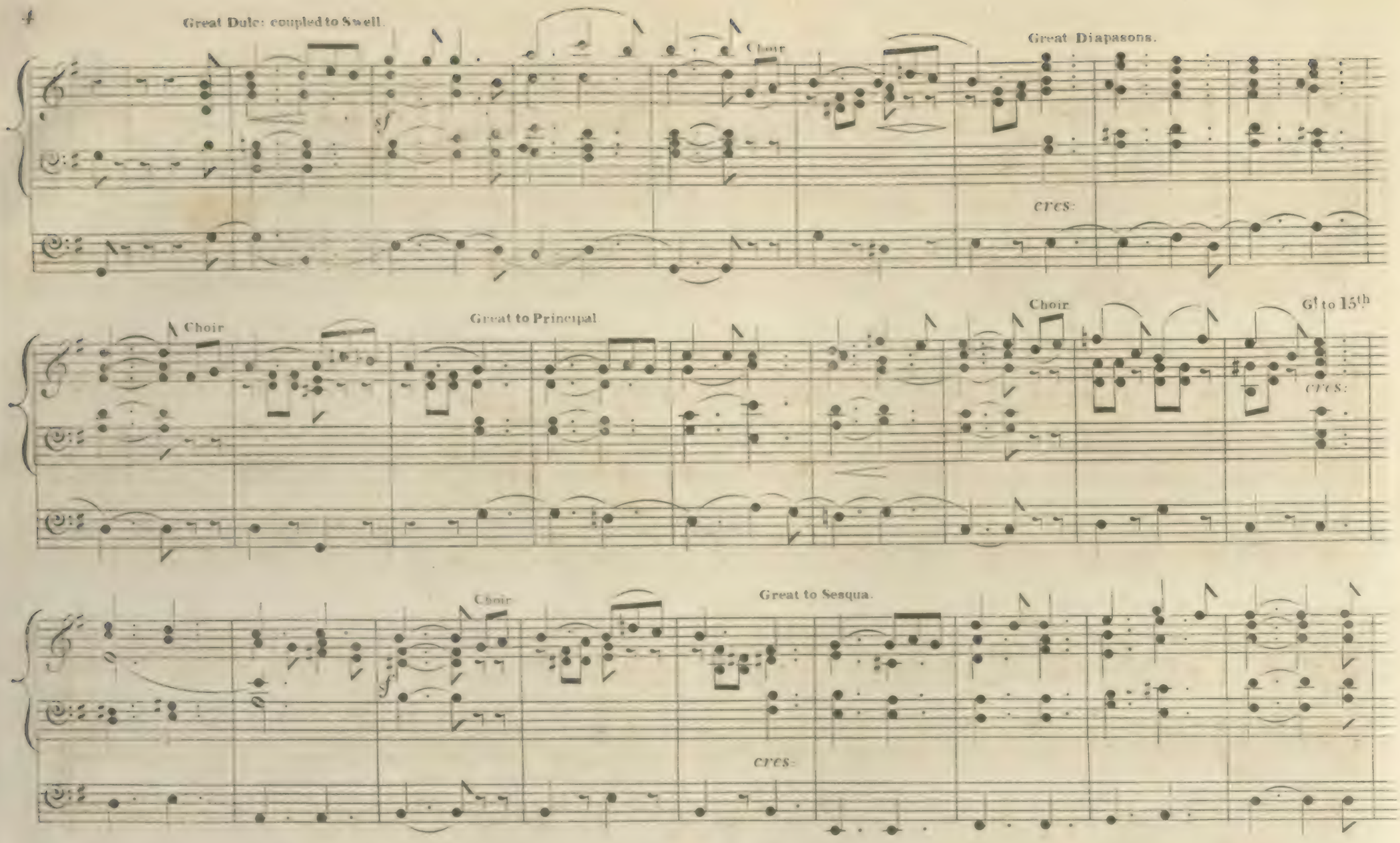
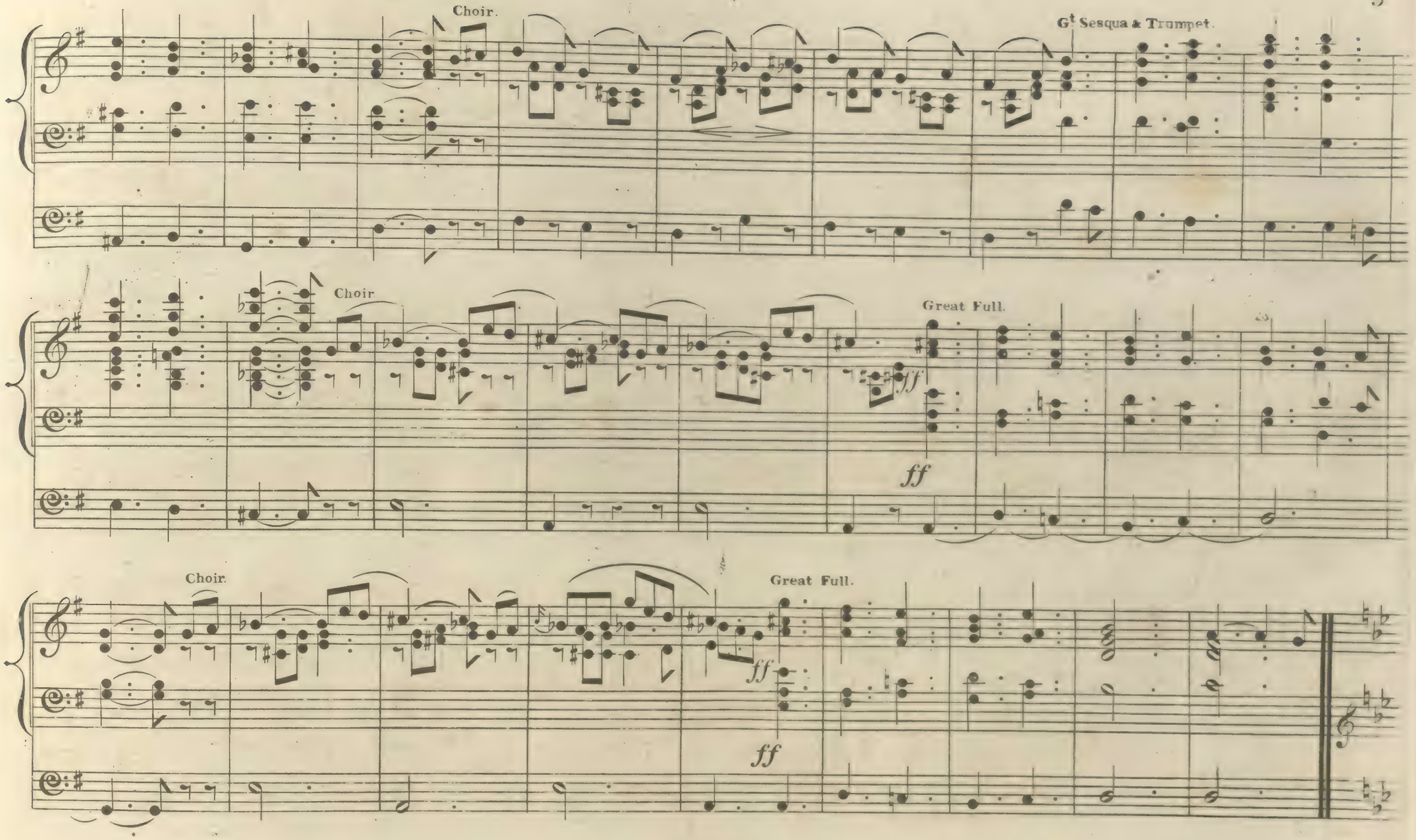
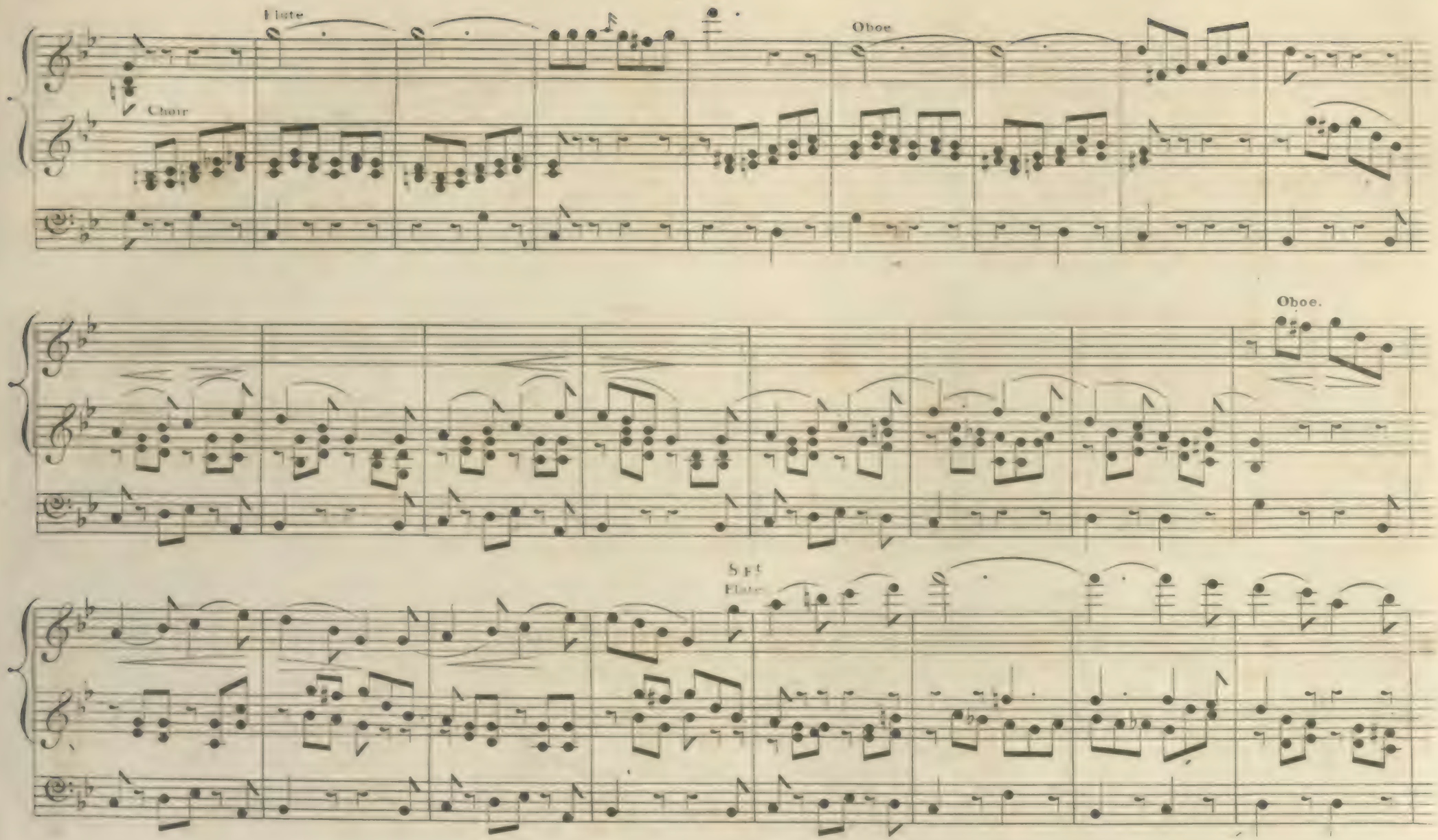


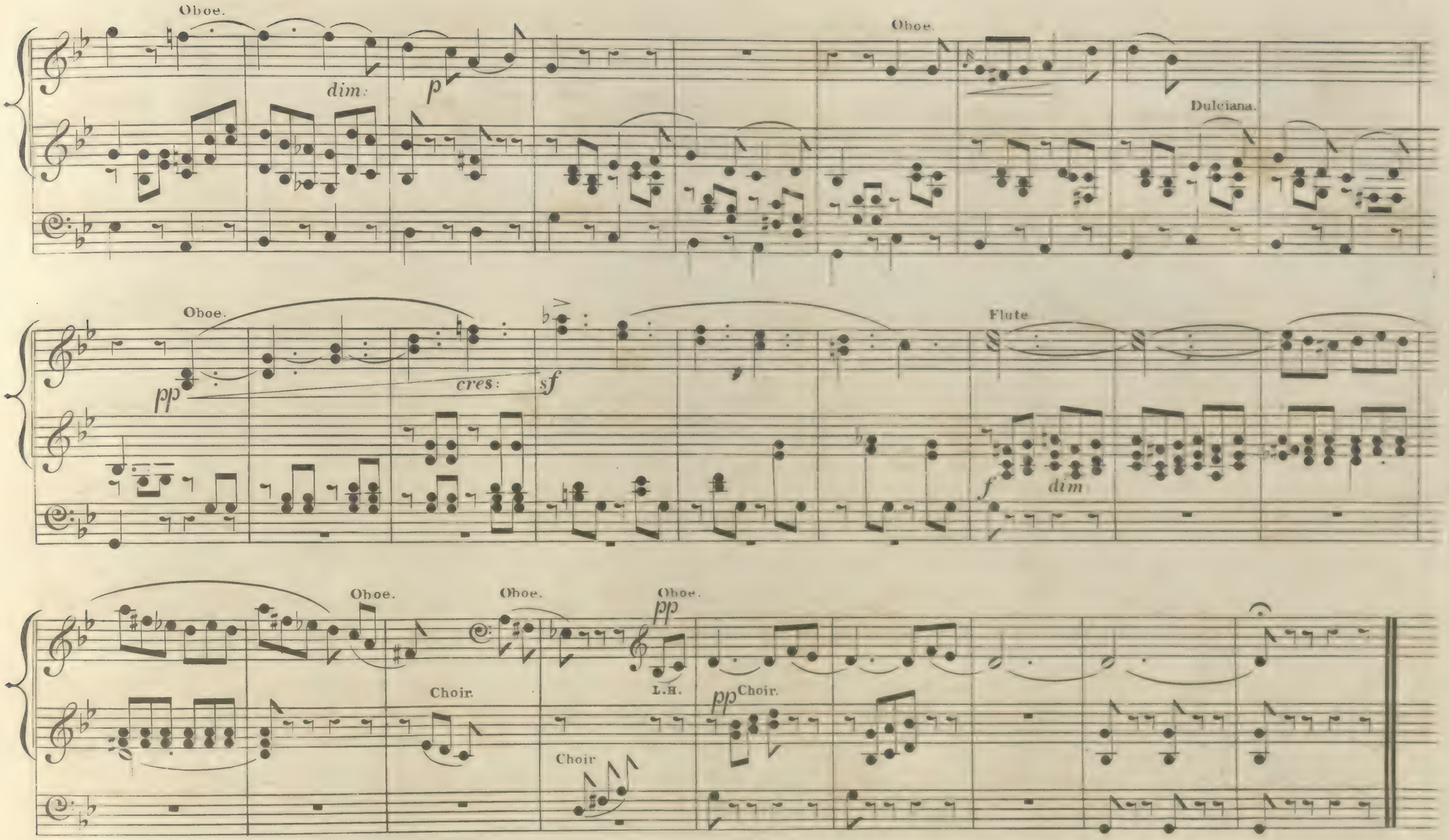

Swell.
cres:
sf
Swell.
Swell.
dim:
Swell.


cre
scen
do.
f
sf
dim:
Swell.
cres:
Swell.
Swell.
sf


Great Dulc: coupled to Swell.
Choir
Great Diapasons.
sf
cres:
Choir
Great to Principal
Choir
Gt to 15th
cres:
Choir
Great to Sesqua.
cres:


Choir.
Gt Sesqua & Trumpet.
Choir.
Great Full.
ff
ff
Choir.
Great Full.
ff
ff
ff


Flute
Choir
Oboe
Oboe.
Sft
Flute


Oboe.
dim:
p
Oboe.
Dulciana.
Oboe.
pp
cres:
sf
Flute
f
dim
Oboe.
Oboe.
Oboe.
pp
Choir.
L.H.
pp
Choir.
Choir

11404/29

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GRAND FUGUE IN G MINOR,

the only one

COMPOSED FOR THE ORGAN,

by

MOZART.

Edited, with an Introduction,

BY

JOSEPH THOMAS COOPER,

ORGANIST OF ST PAUL'S CHURCH, ISLINGTON.

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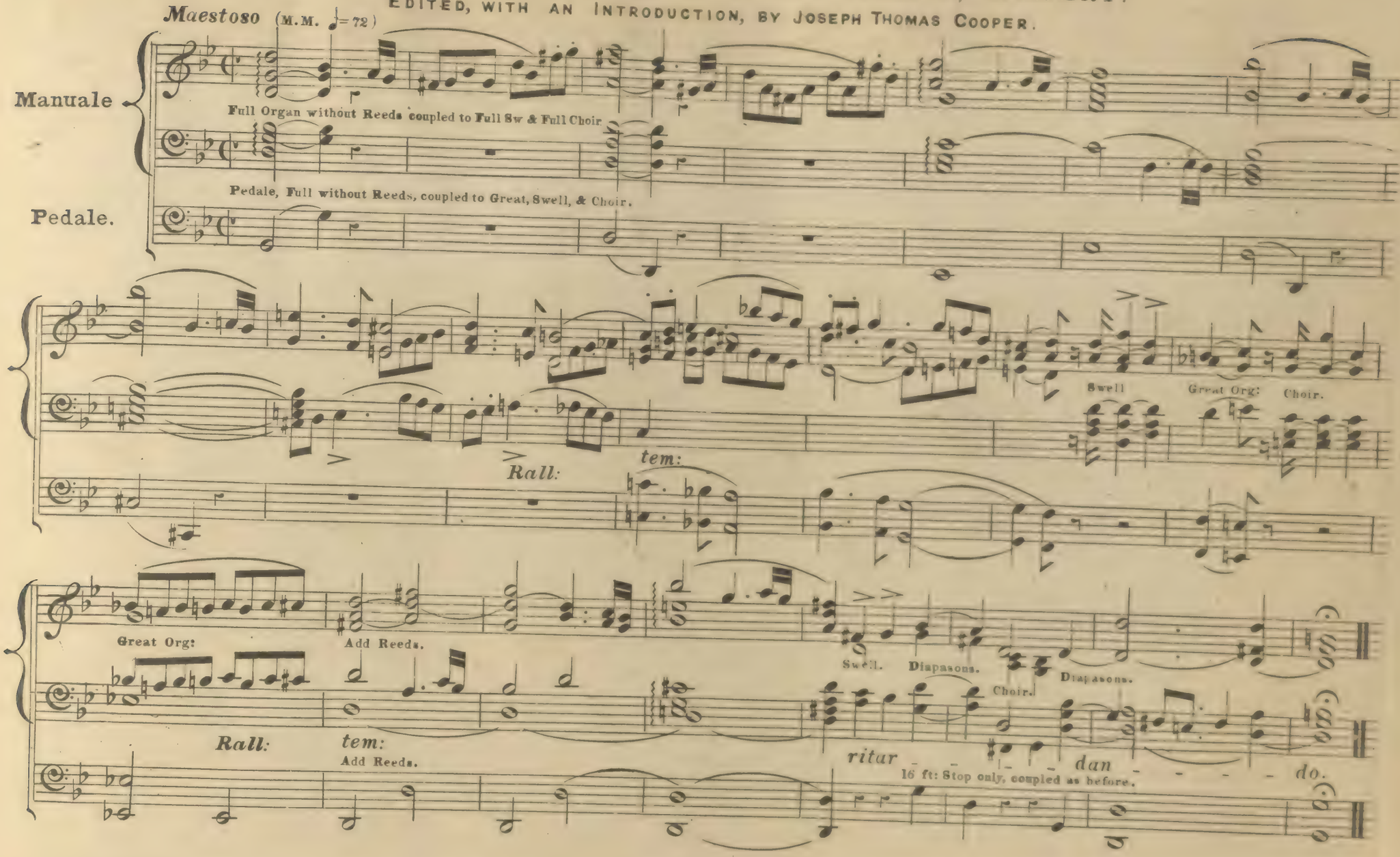
GRAND FUGUE IN C MINOR,

THE ONLY ONE COMPOSED FOR THE ORGAN BY MOZART:

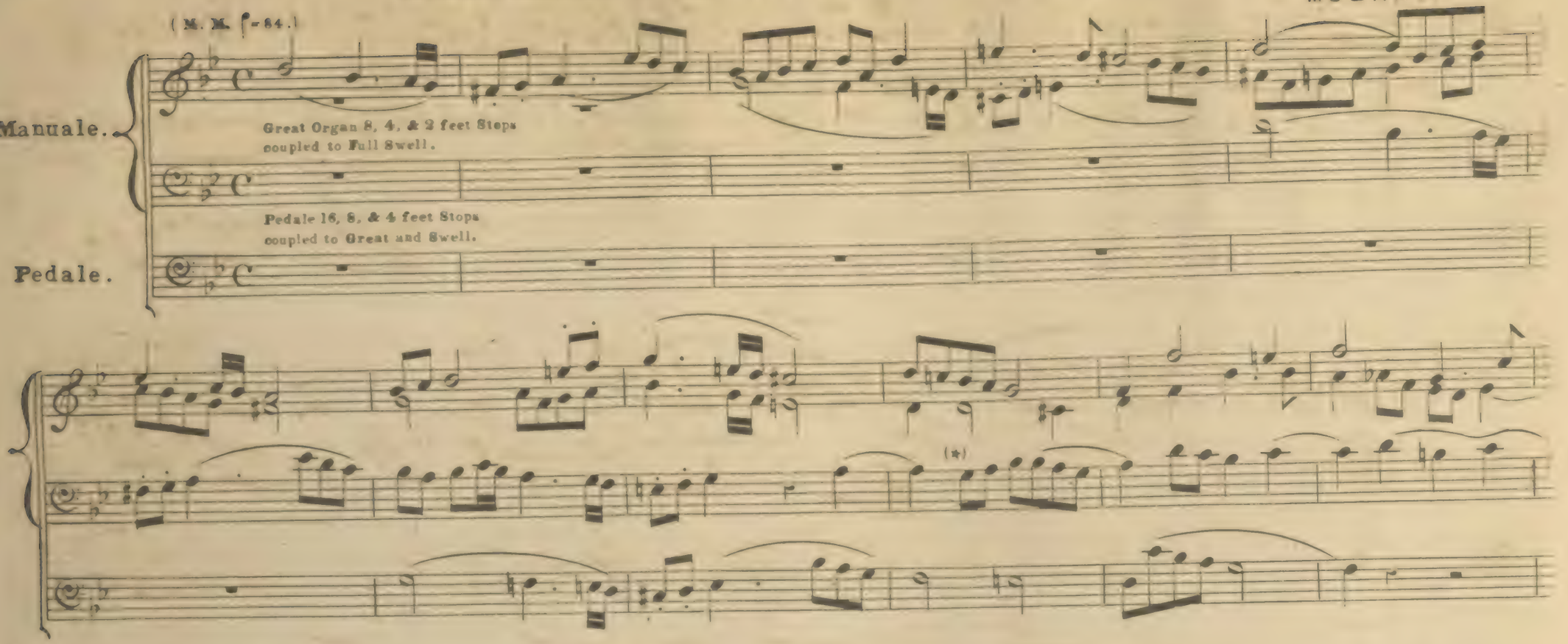
EDITED, WITH AN INTRODUCTION, BY JOSEPH THOMAS COOPER.



This Introduction may be played throughout on the Full Organ without Reeds, as may also the Fugue until the inverse treatment in the last bar on page 7, marked for Full Organ with Reeds, if the Performer prefer such arrangement; but when the Instrument used will allow the combinations suggested, the effect of the Composition will be greatly enhanced.

GRAND FUGUE FOR THE ORGAN.

MOZART.

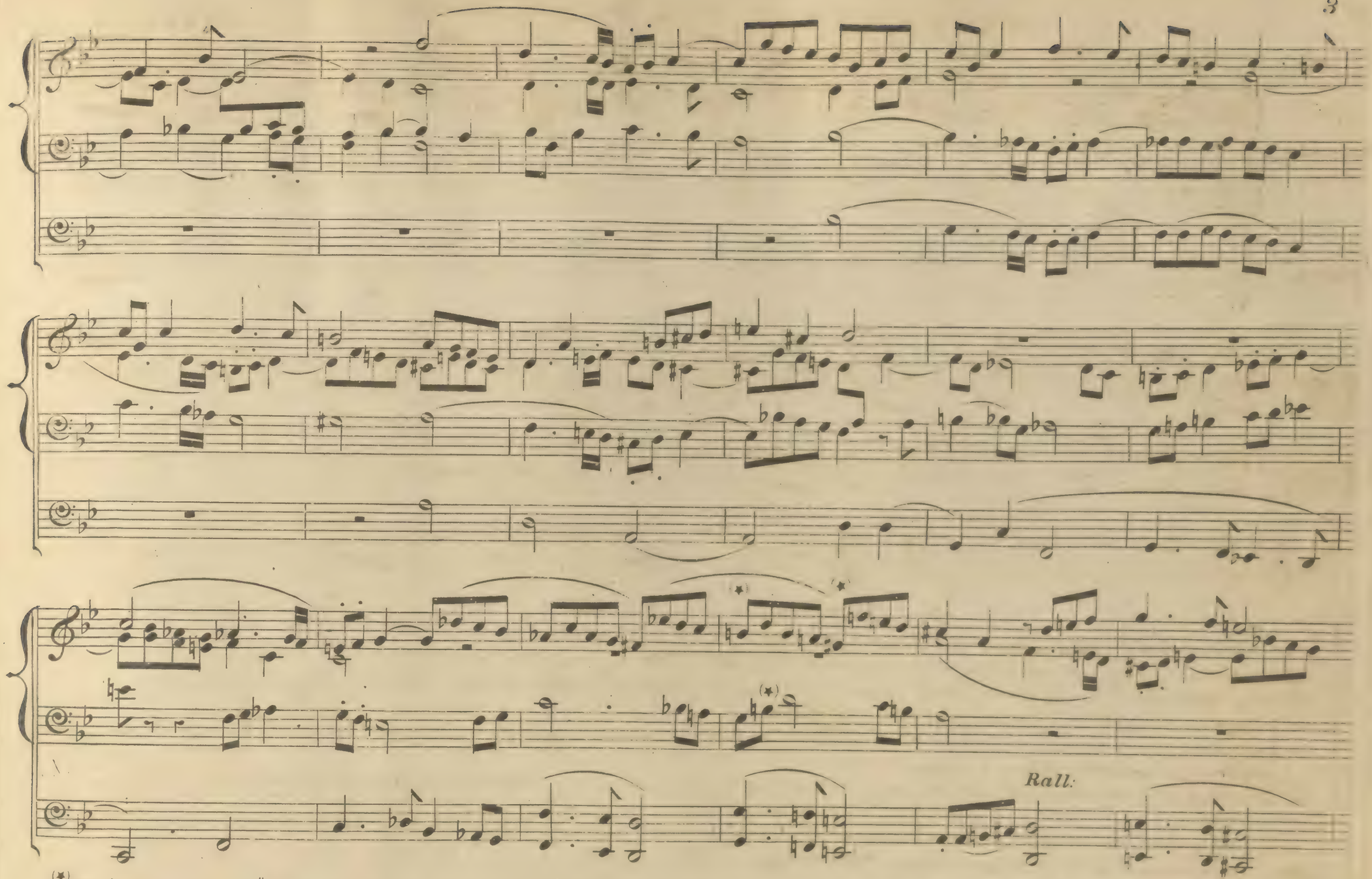


This edition of Mozart's Fugue differs from the Vienna edition in the following particulars only:—

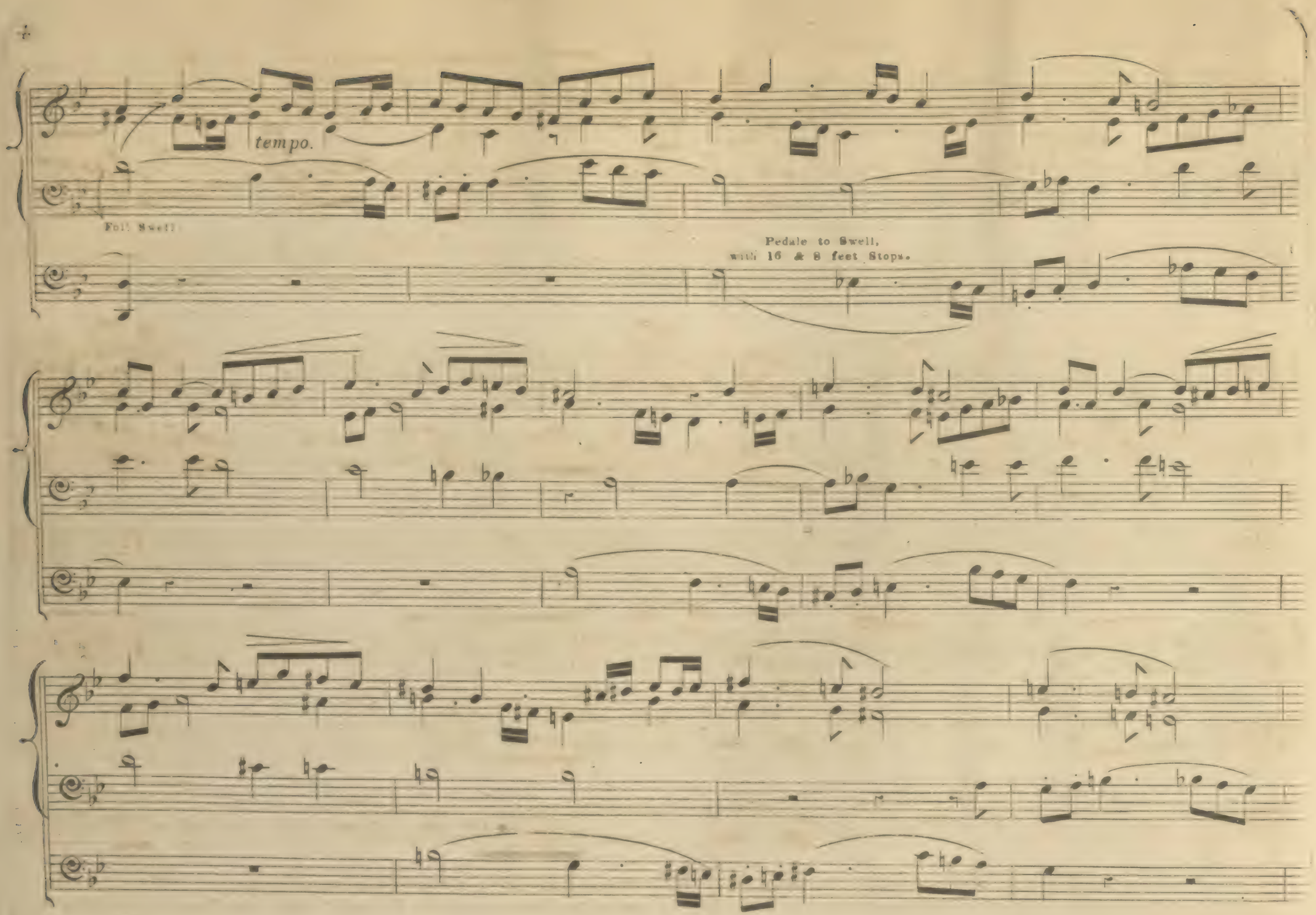
1. The Base part is appropriated to the Pedale, and printed on a separate line, with occasional *octave* passages.
2. Marks of Expression are introduced, such as Staccato, Legato, Rallentando &c. and the Time indicated by Maelzel's Metronome.
3. Suggestions are appended for an effective combination of Stops.
4. Emendations in five passages; the reading of which in the foreign copy is, no doubt, typographically erroneous. These passages are pointed out by foot notes, for the Connoisseur to form a judgment thereon.
5. A doubling of the Soprano part on the Dominant Pedal-Point, and also in the last two bars of the Fugue to produce a spirited climax.

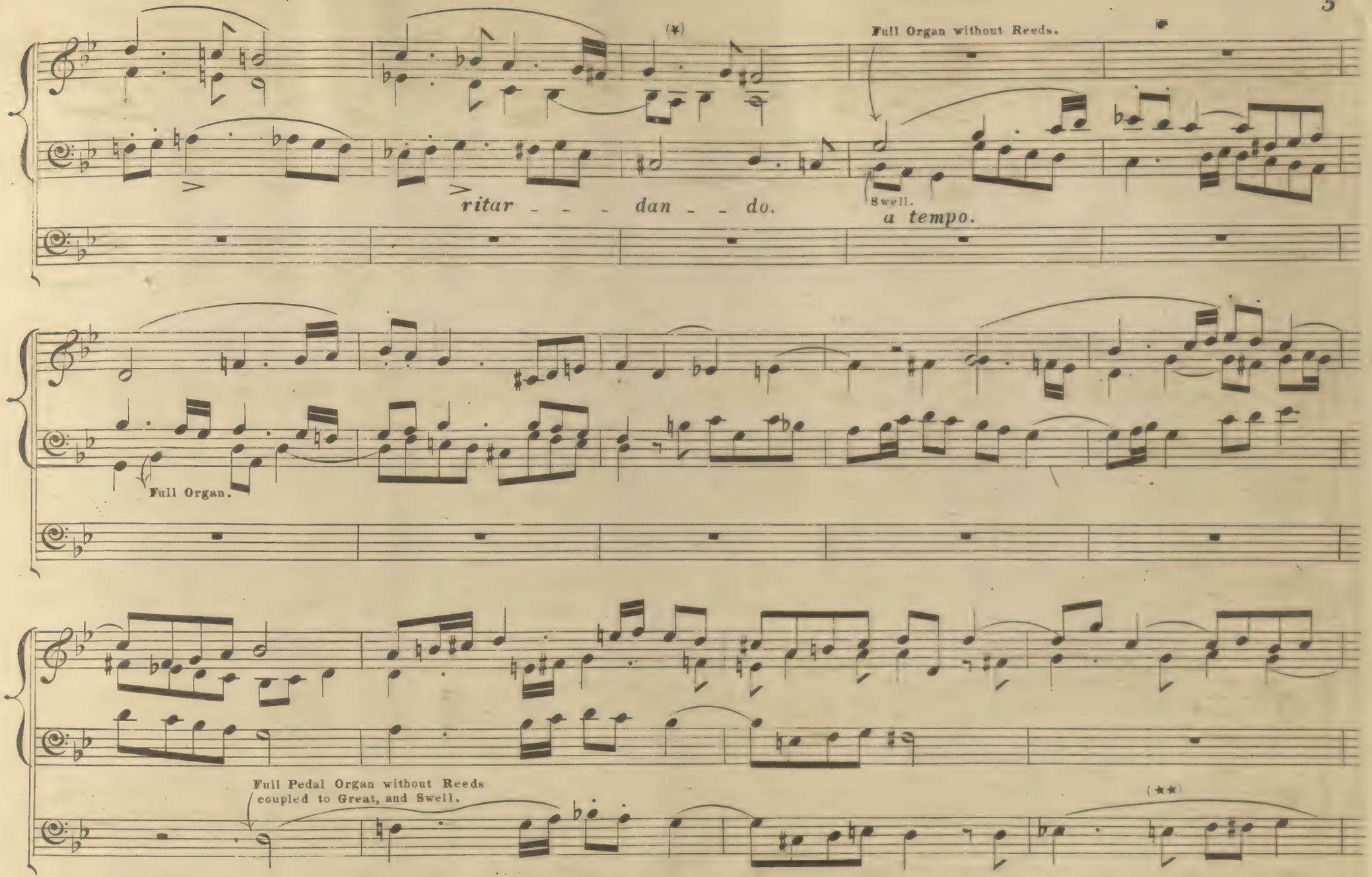
In "C. F. Whistling's Handbuch der Musikalischen Literatur," this Fugue is thus described:— "Mozart, W. A. Fuga in G m. Vienna. Artaria & C." On the copy in the possession of the Editor the title is:— "Fugha per il Clavicembalo o Organo, composta dal Sig.r W. A. Mozart."

(*) This quaver group, G, A, in the Tenor part, is in the Vienna copy a crotchet note A.



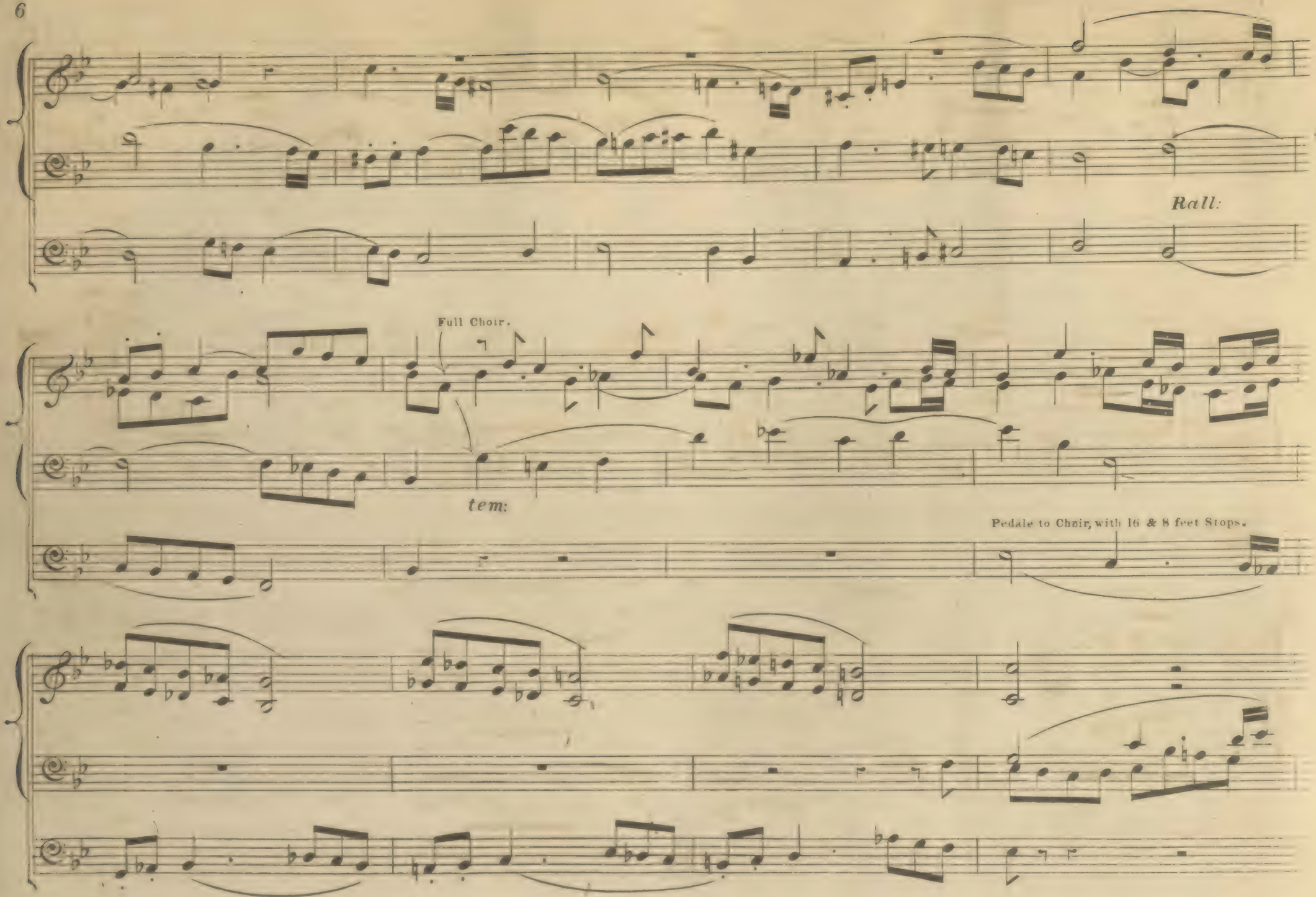
(*) The ♮ to the **B** and the ♯ to the **G** in this bar are not in the foreign copy; but the sequence evidently requires them. The ♮ to the last note **B** in the Tenor part of this Bar is in the Vienna edition.

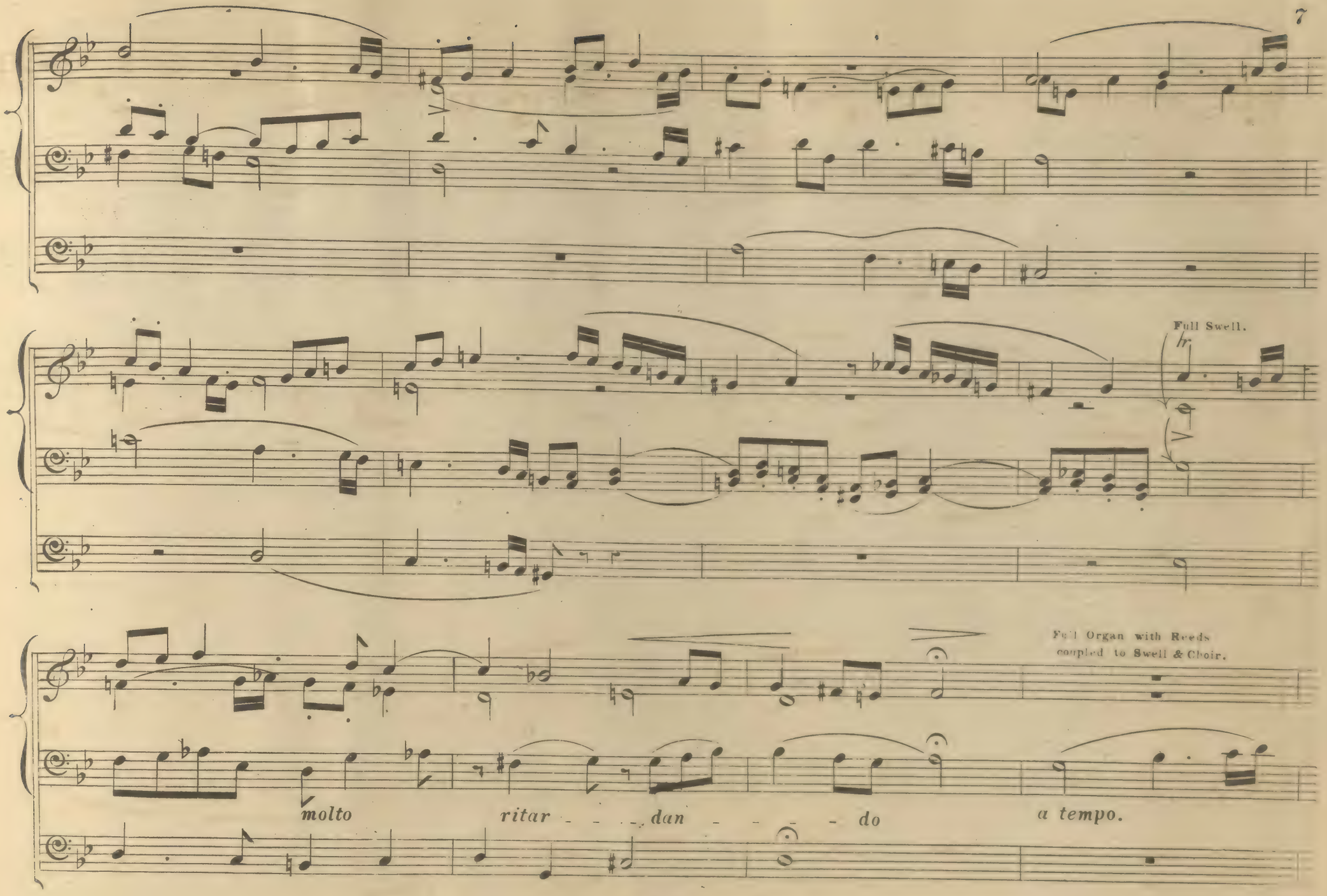

tempo.
Full Swell
Pedale to Swell,
with 16 & 8 feet Stops.

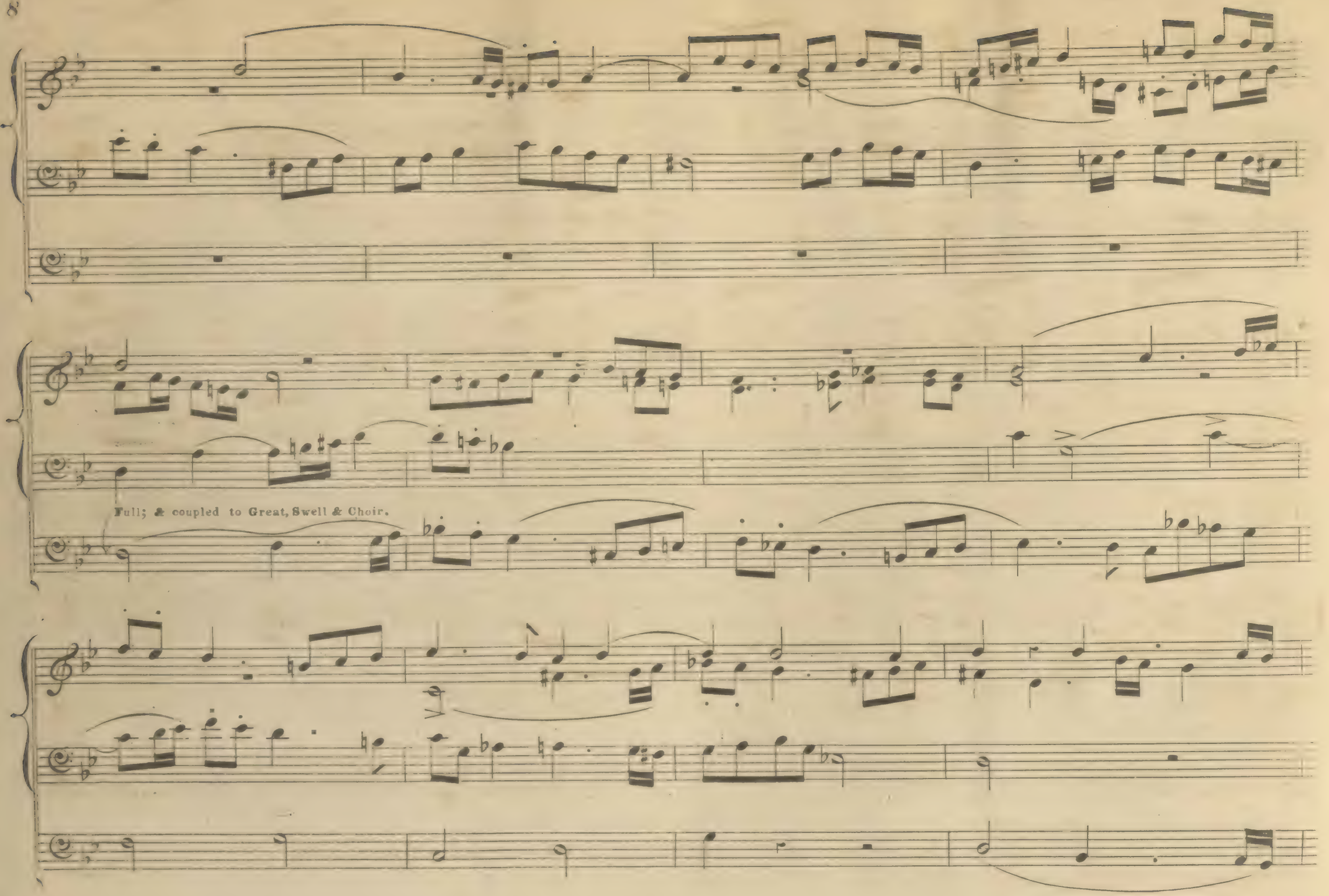


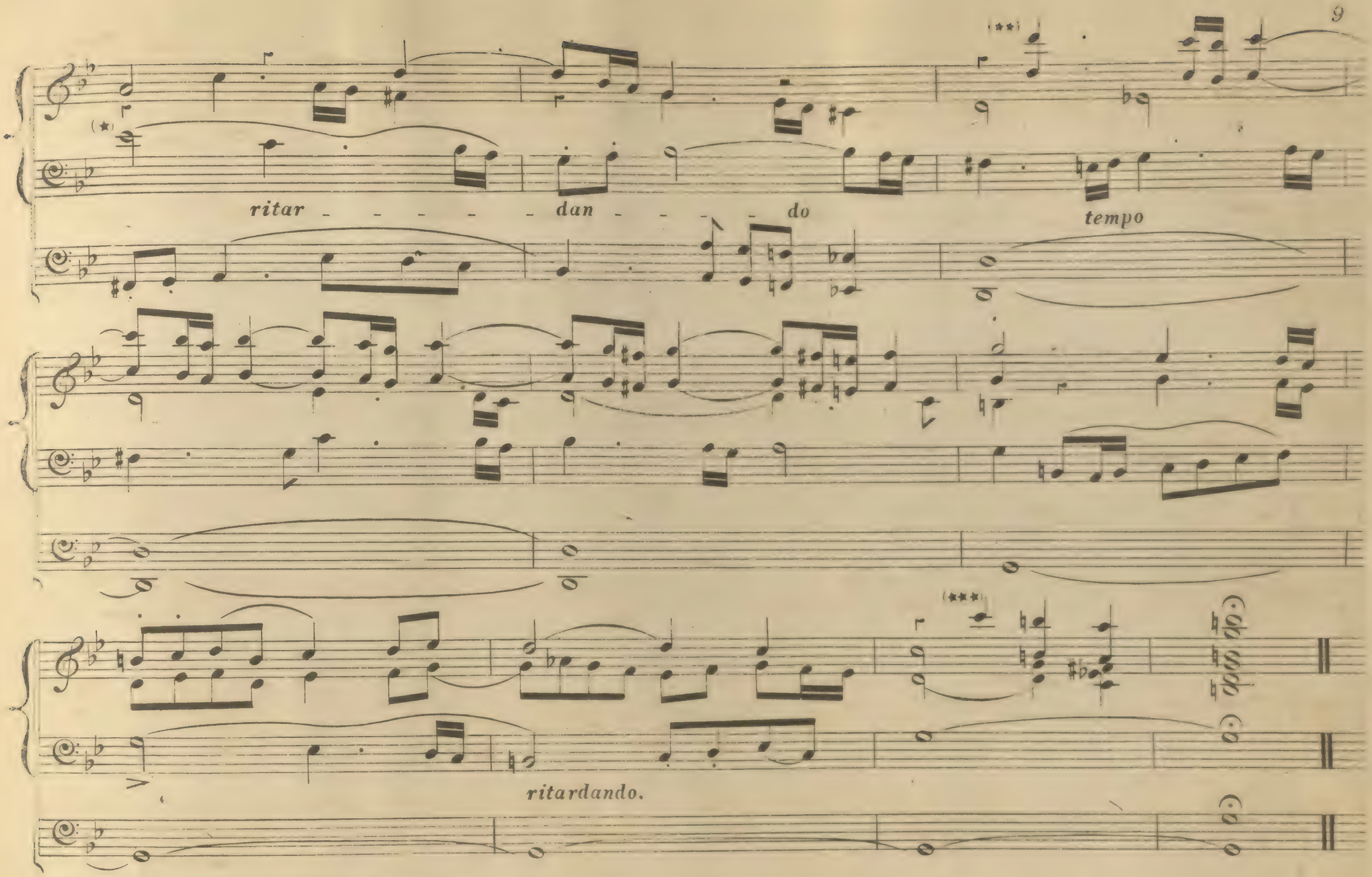
(*) The second quaver in the Innerpart of this bar is B, in the Vienna edition. In the Editor's opinion the part should progress as here given.

(**) The second note in the Alto part of this bar is a crotchet note A, and the second note of the Base part a quaver Eb, in the foreign copy. The present reading is more effective.


Rall:
Full Choir.
tem:
Pedale to Choir, with 16 & 8 feet Stops.


Full Swell.
hr.
Full Organ with Reeds coupled to Swell & Choir.
molto
ritar - - - - dan - - - - do
a tempo.


Full; & coupled to Great, Swell & Choir.



(★) This E♭ is an octave lower in the Vienna copy.

(★★) The doubling of the Soprano part, from this note to the end of the Dominant Pedal Point, is not in the Vienna edition.

(★★★) The doubling of the Soprano part in these two bars is not in the foreign copy.

M024/30
27

SECHS SONATEN
für die Orgel

componirt und

Herrn Dr. F. Schlemmer in Frankfurt am Main

zugeeignet

von

FELIX MENDELSSOHN BARTHOLDY.

Op. 65 No. 1.

Eigenthum der Verleger.

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Pr. 17½ Ngr.
7281. 86.
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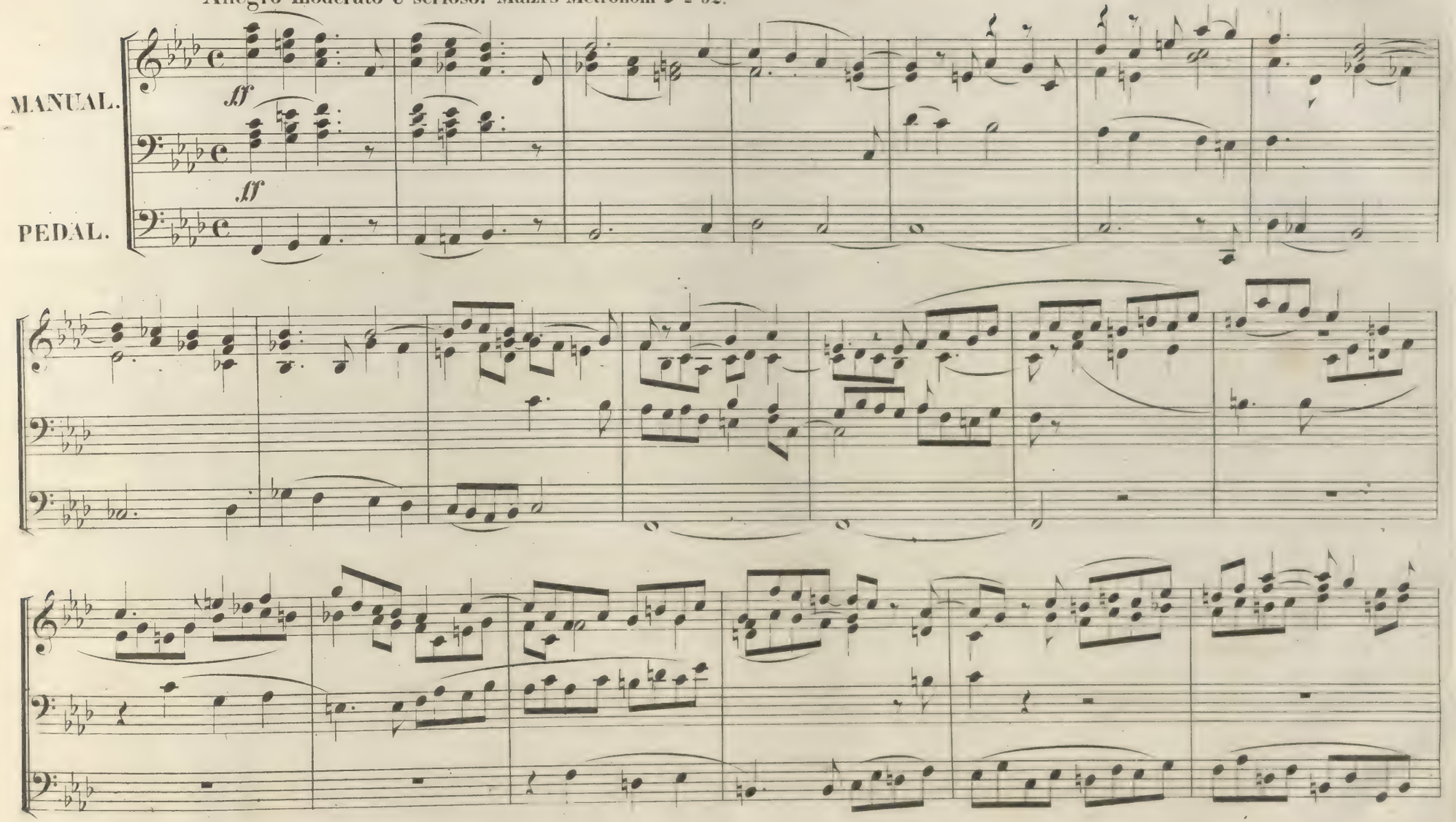
Vorbemerkung.

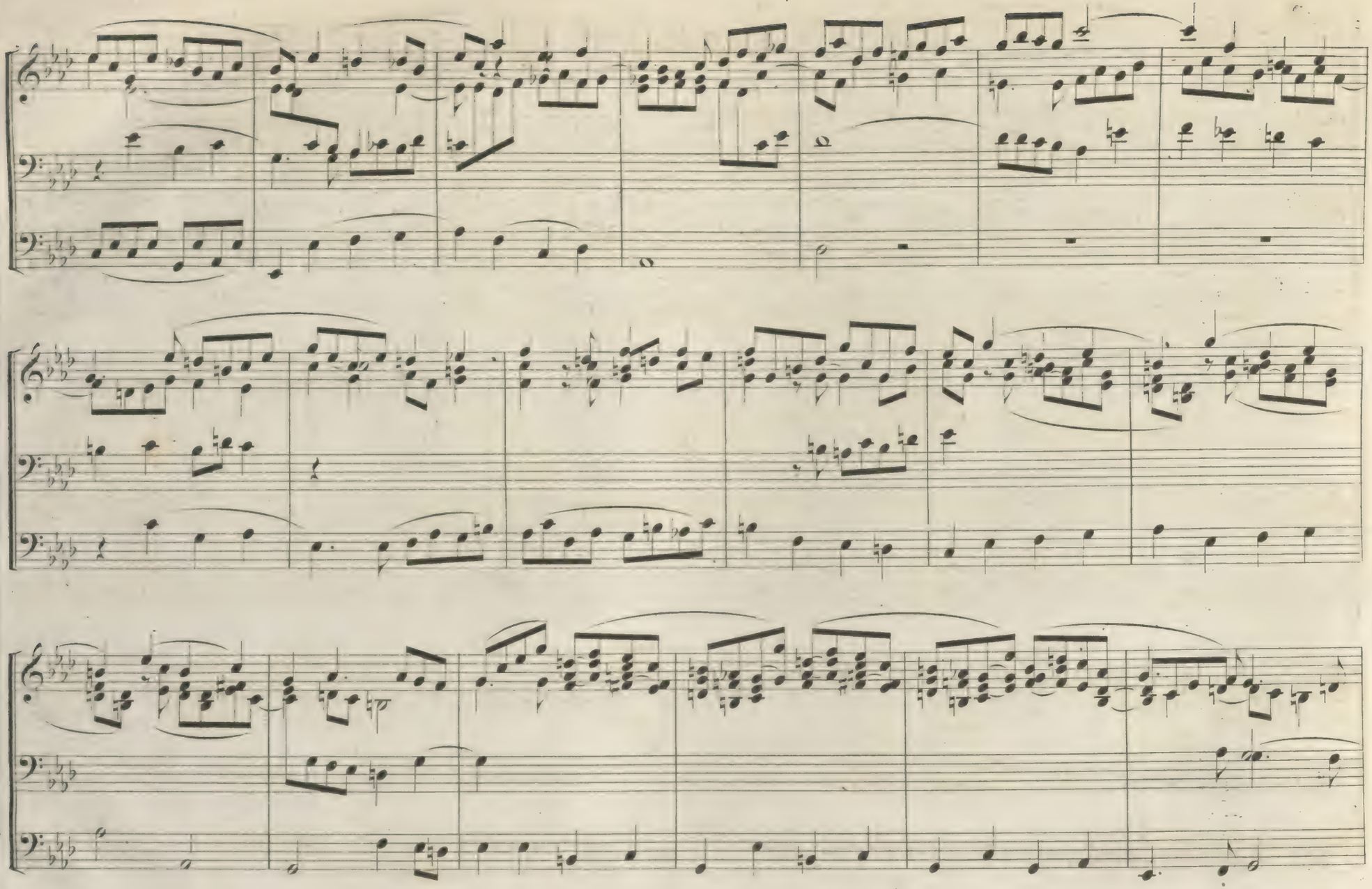
Es kommt bei diesen Sonaten auf richtige Wahl der Register sehr viel an; da aber jede der mir bekannten Orgeln in dieser Hinsicht eine eigne Behandlungsart erfordert, indem selbst die gleichnamigen Register nicht immer bei verschiedenen Instrumenten die gleiche Wirkung hervorbringen, so habe ich nur gewisse Gränzen, ohne Bezeichnung der Registernamen angegeben. Unter *fortissimo* denke ich mir das volle Werk, unter *pianissimo* gewöhnlich eine sanfte achtfüssige Stimme allein; beim *forte* volle Orgel ohne einige der stärksten Register, beim *piano* mehrere sanfte achtfüssige Register zusammen, u. s. w.; im *Pedal* wünsche ich überall, auch im *pianissimo*, acht und sechzehn Fuss zusammen, ausgenommen wo das Gegentheil ausdrücklich angegeben ist. (siehe die 6te Sonate.) Die verschiedenen Register zu den verschiedenen Stücken passend zu mischen, namentlich aber darauf zu sehen, dass sich beim Zusammenwirken zweier Manuale das eine Clavier von dem andern durch seinen Klang unterscheide, ohne grell davon abzustechen, bleibt also dem Spieler überlassen.

SONATA I.

Allegro moderato e serioso. Mälzl's Metronom ♩ = 92.

F. Mendelssohn Bartholdy, Op. 65.





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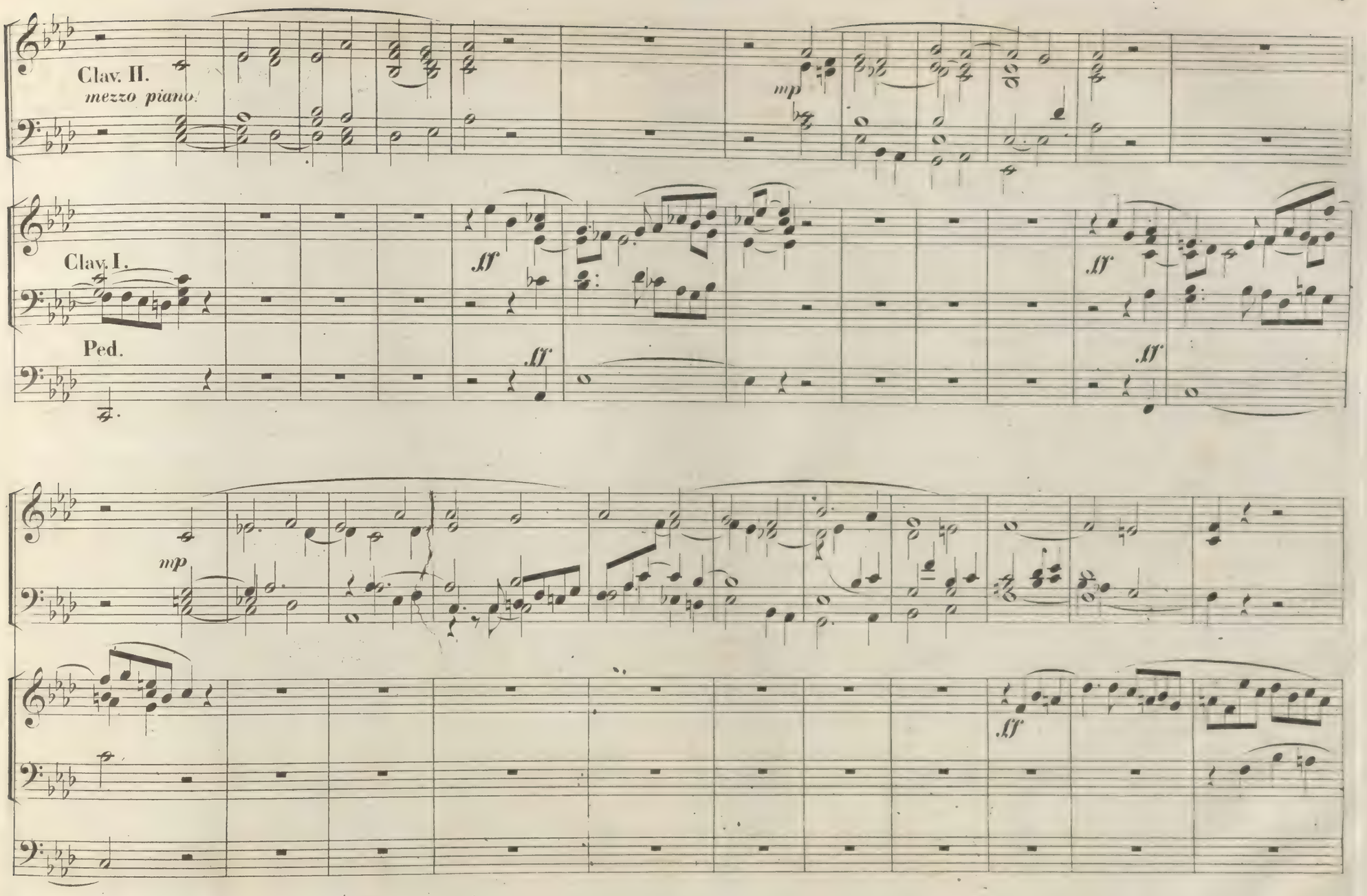
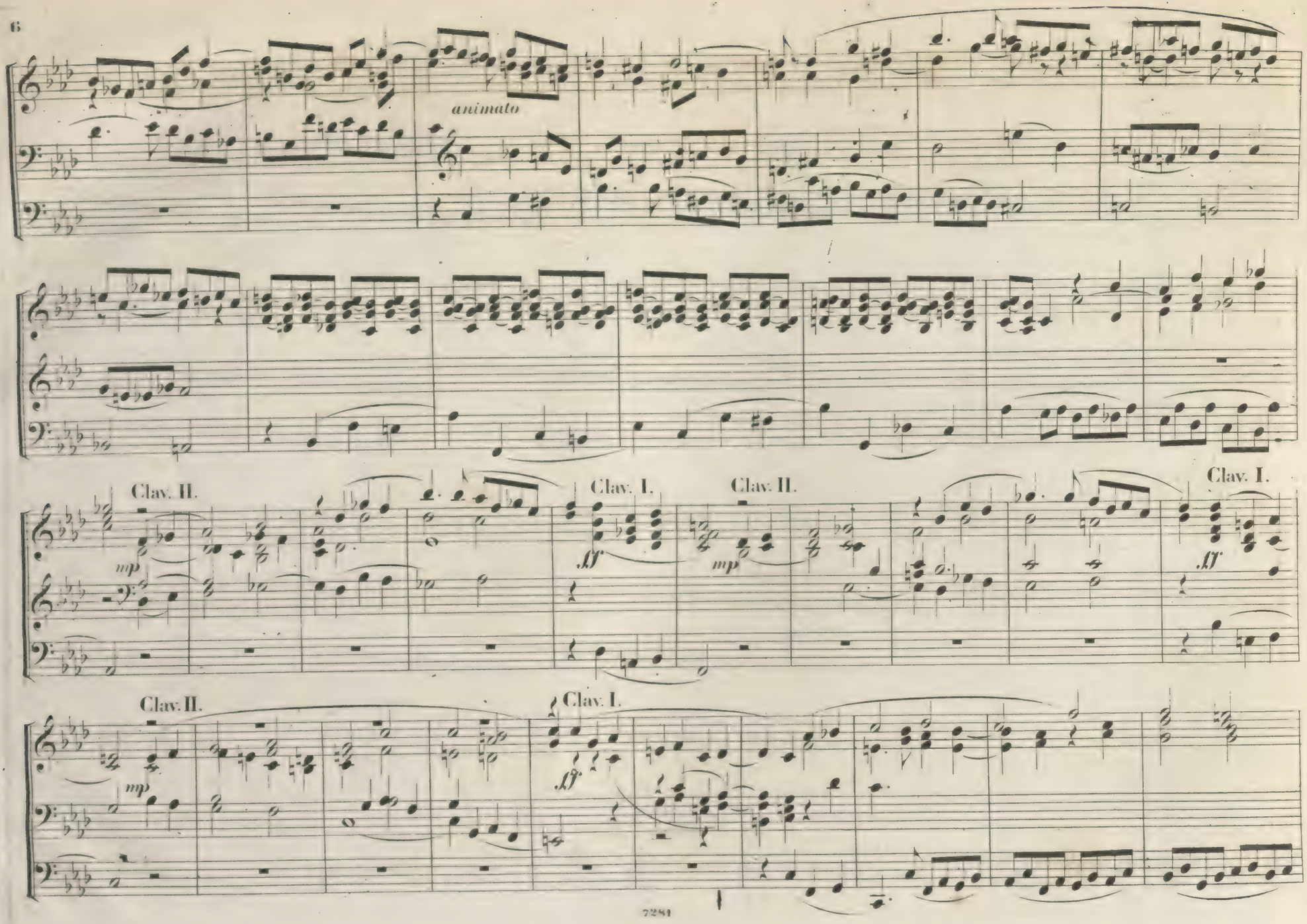
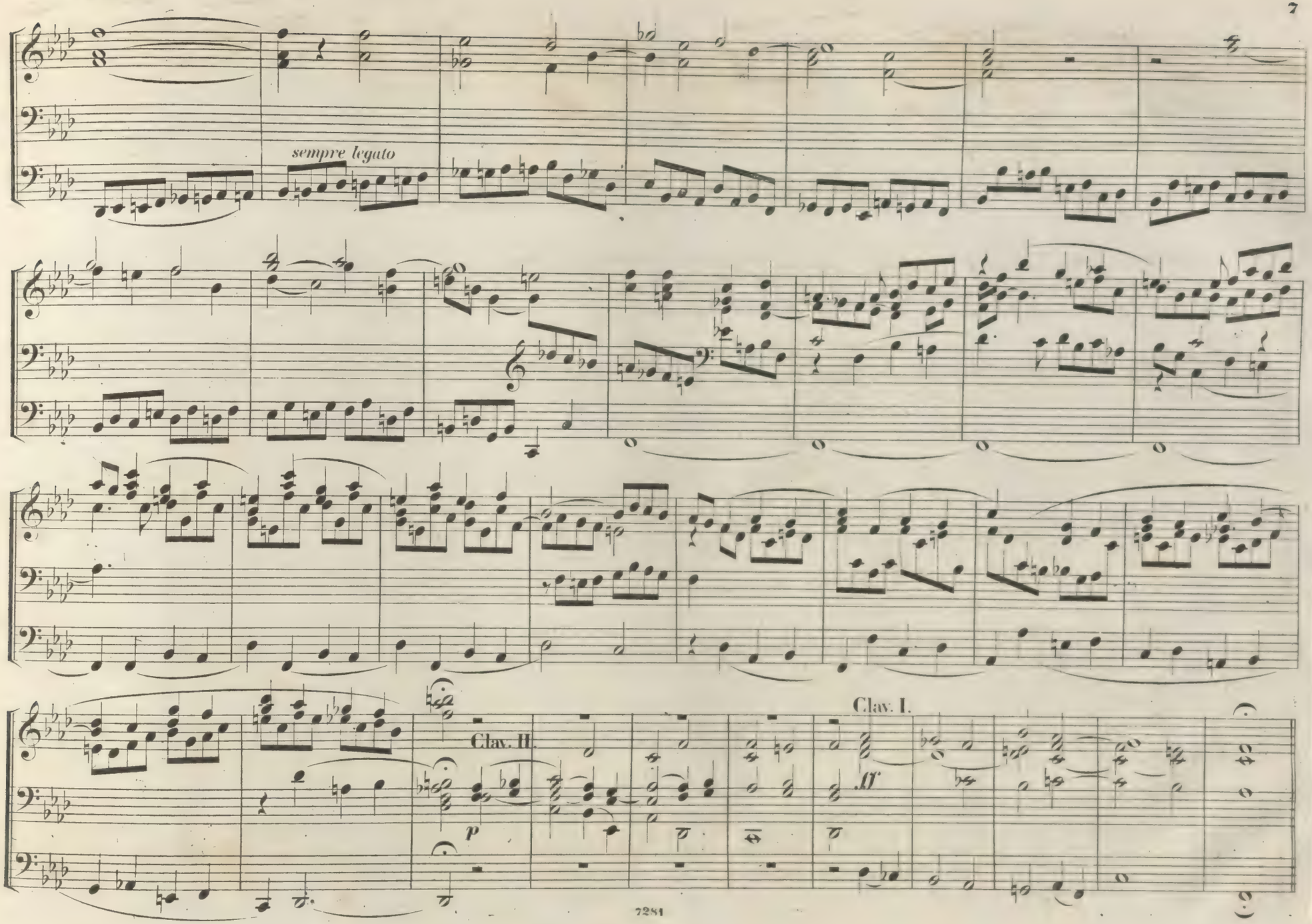
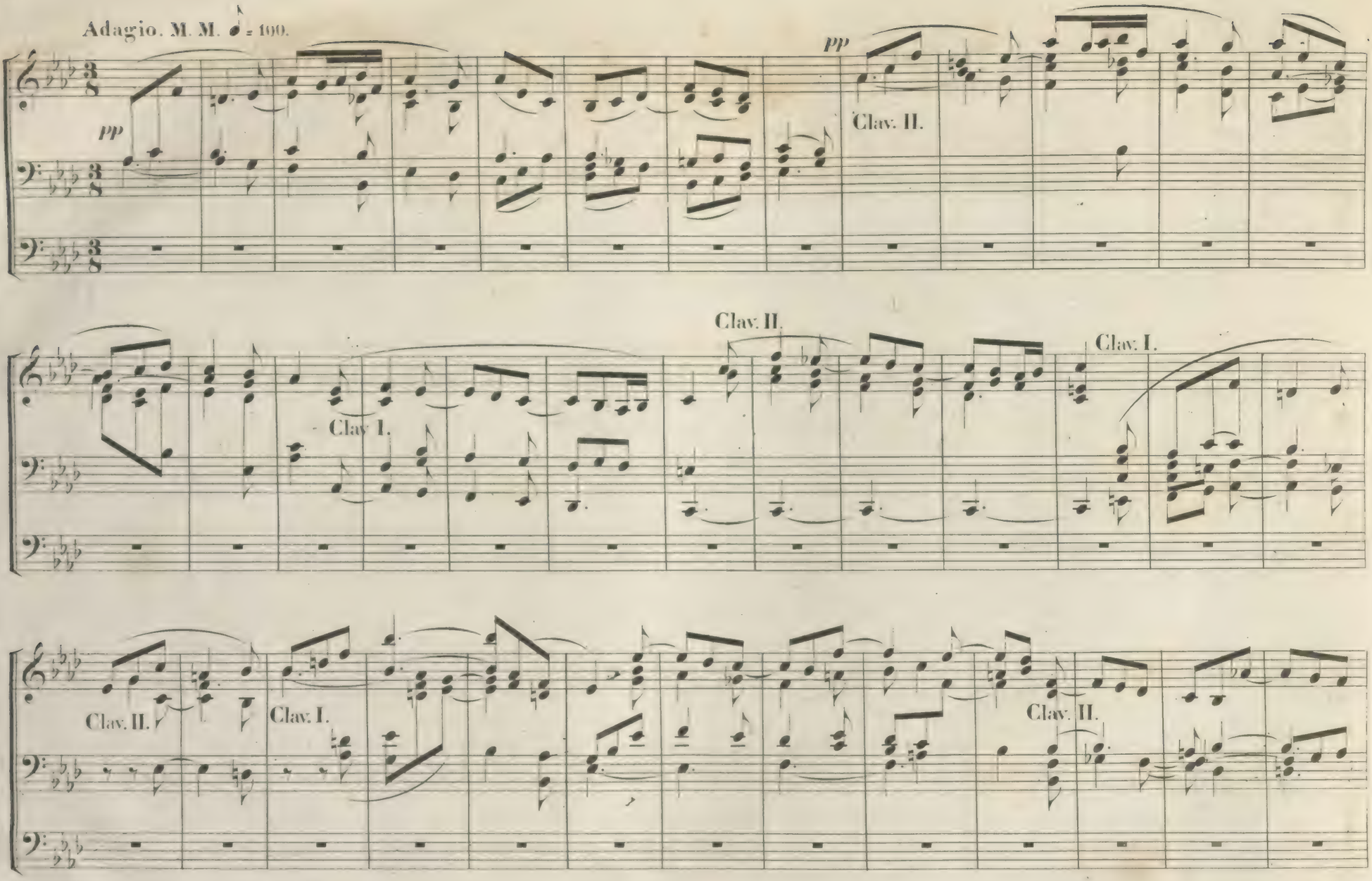
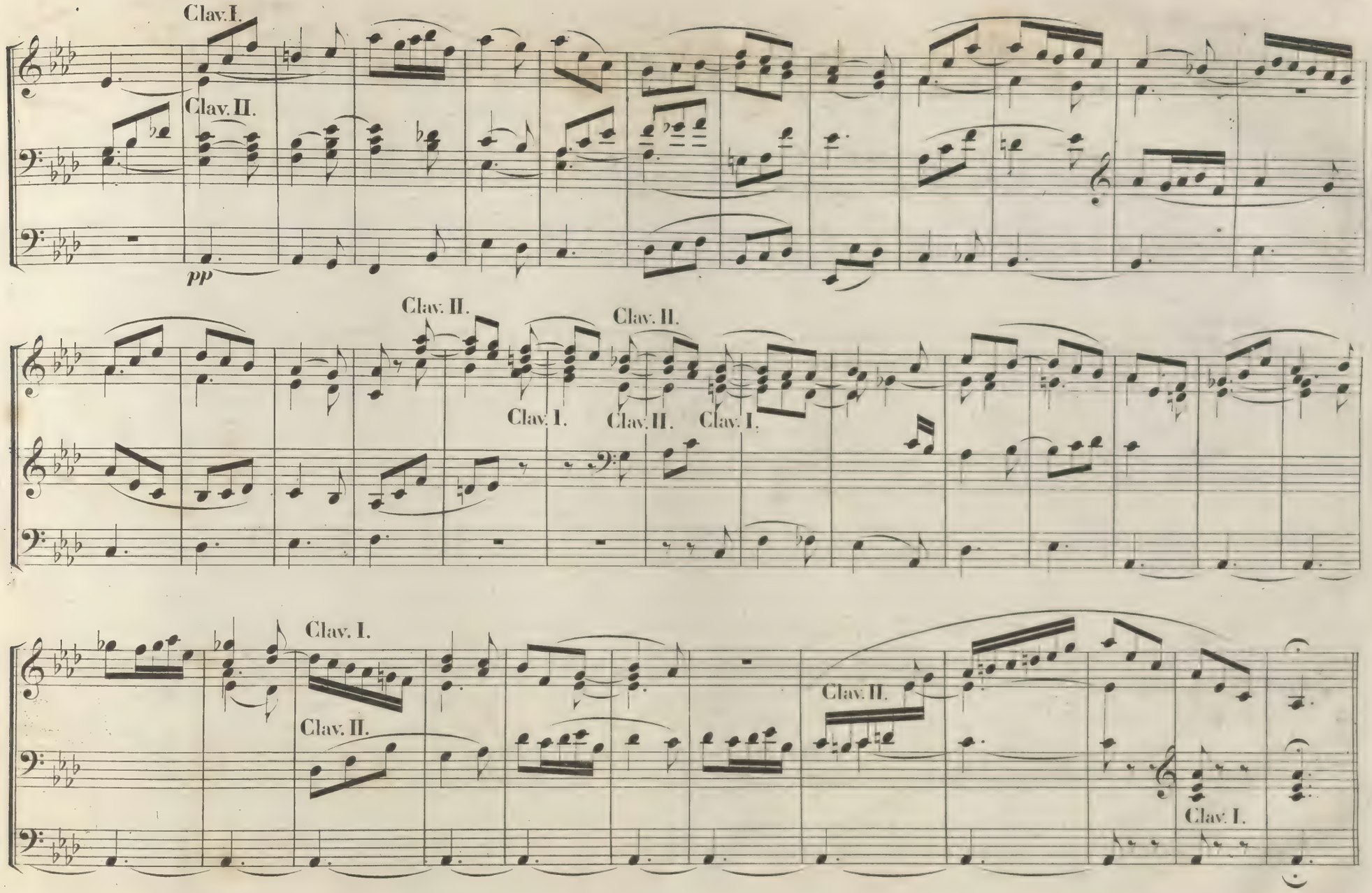
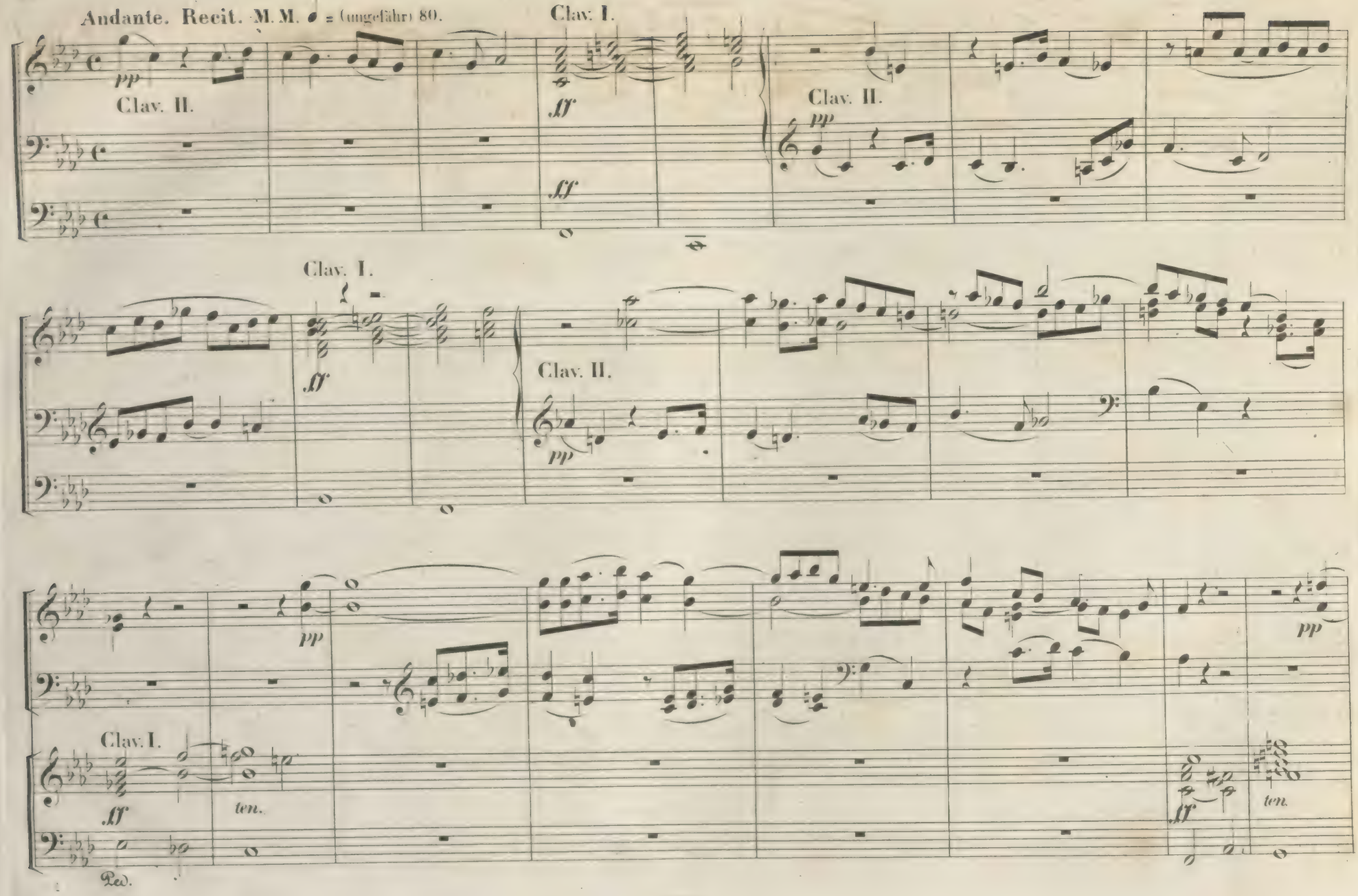


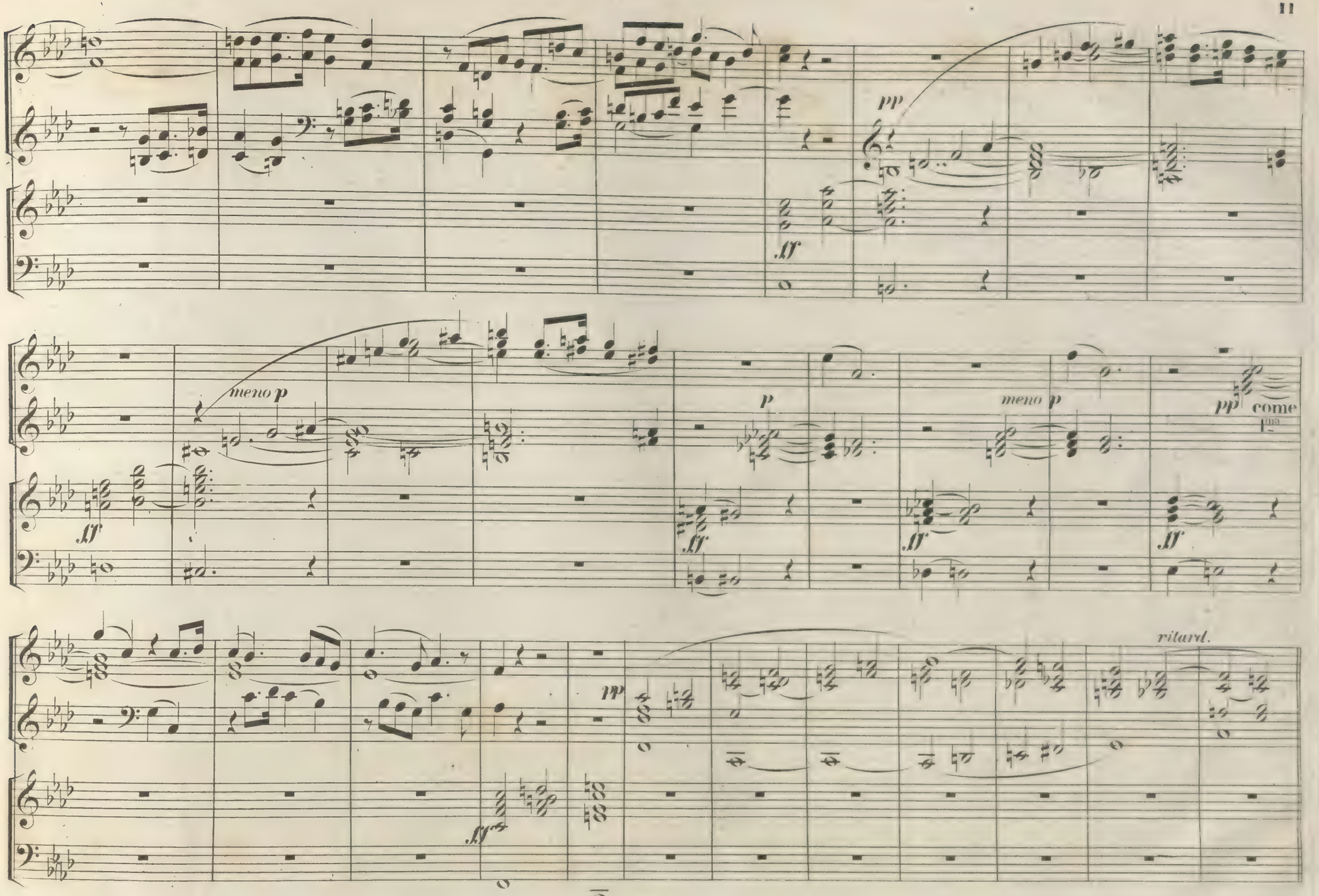

animato
Clav. II.
mp
Clav. I.
ff
Clav. II.
mp
Clav. I.
ff
Clav. II.
mp
Clav. I.
ff

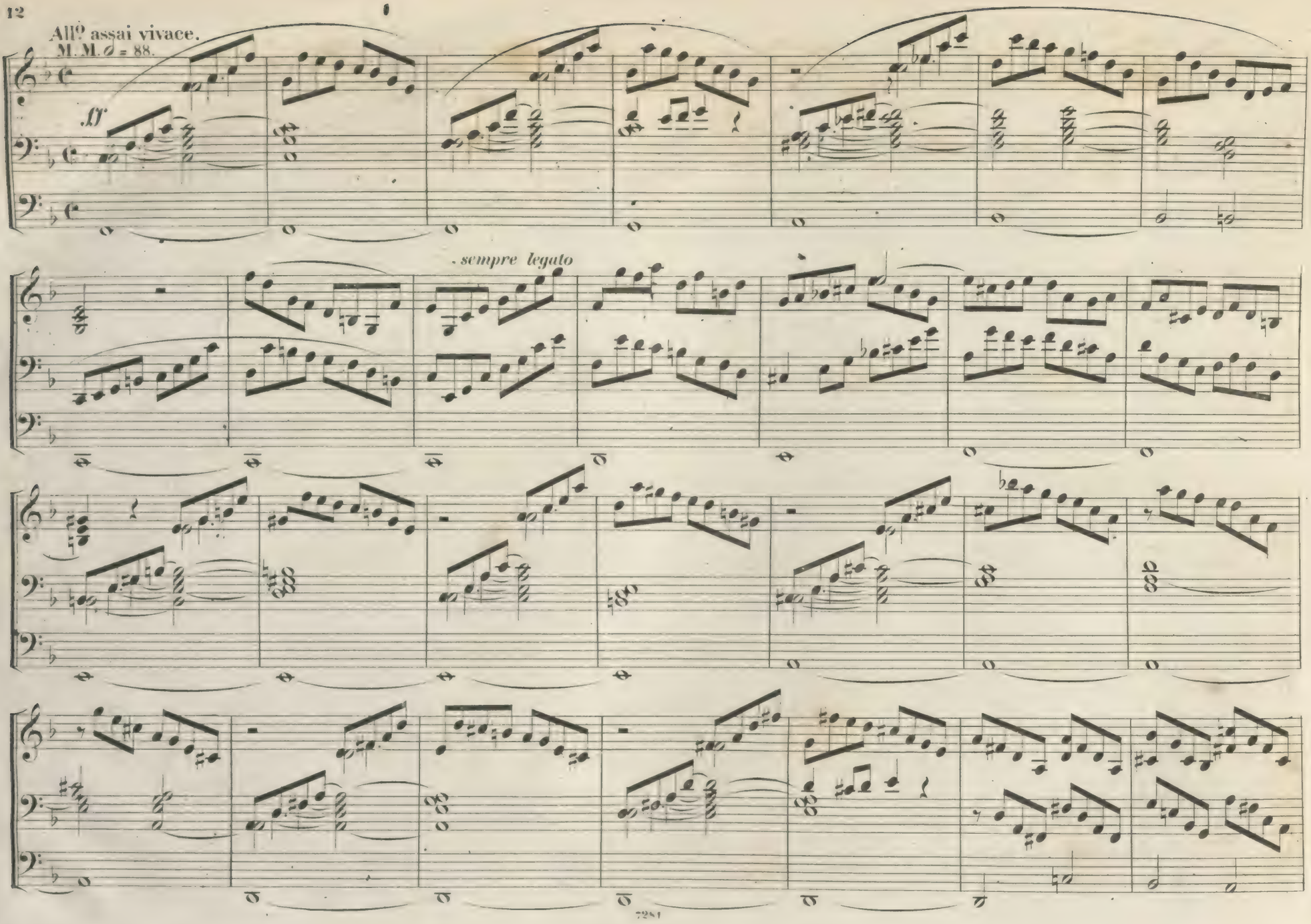

sempre legato
Clav. II.
Clav. I.
p
ff

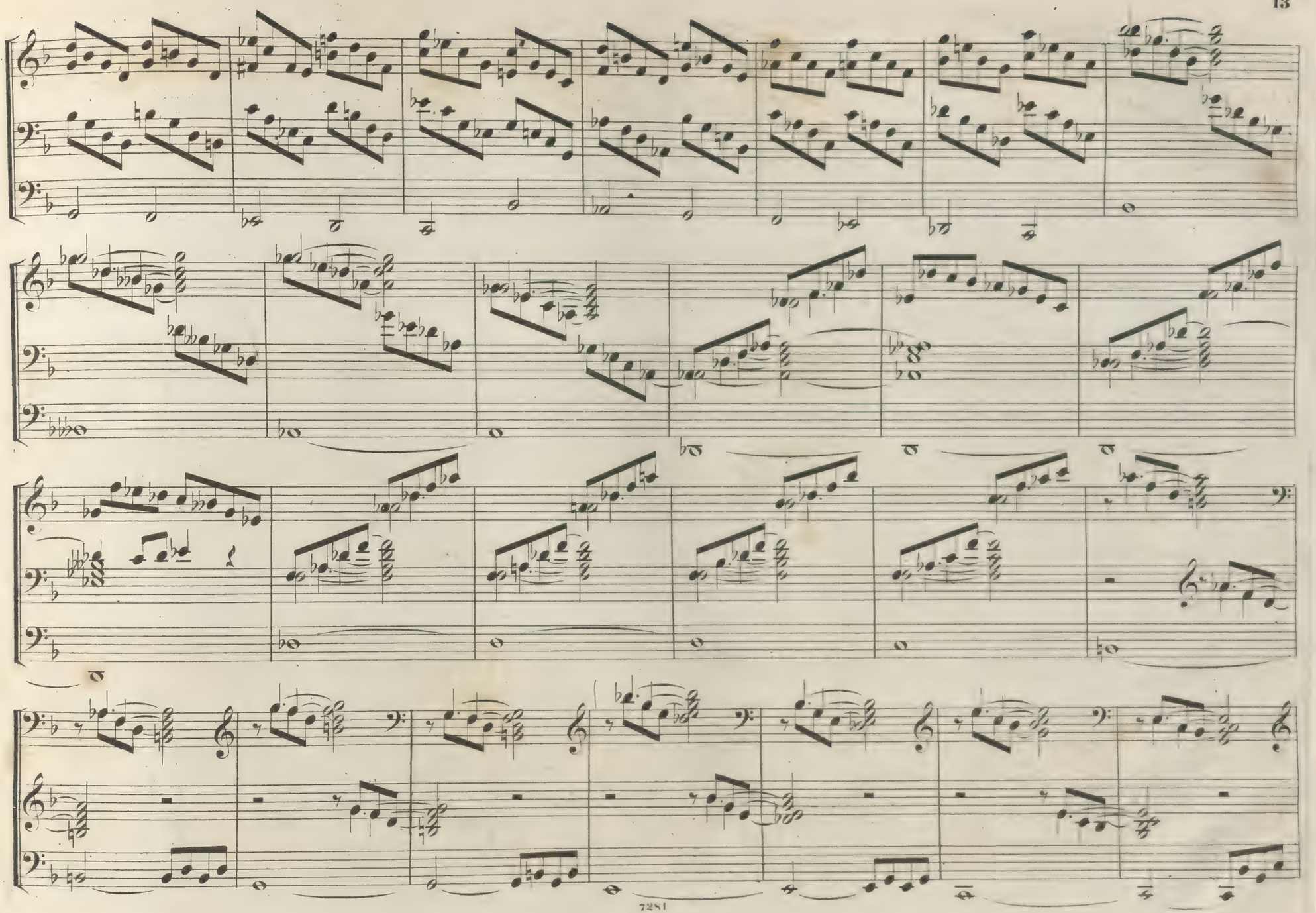

Adagio. M. M. ♩ = 100.
pp
pp
Clav. II.
Clav. II.
Clav. I.
Clav. I.
Clav. II.
Clav. I.
Clav. II.

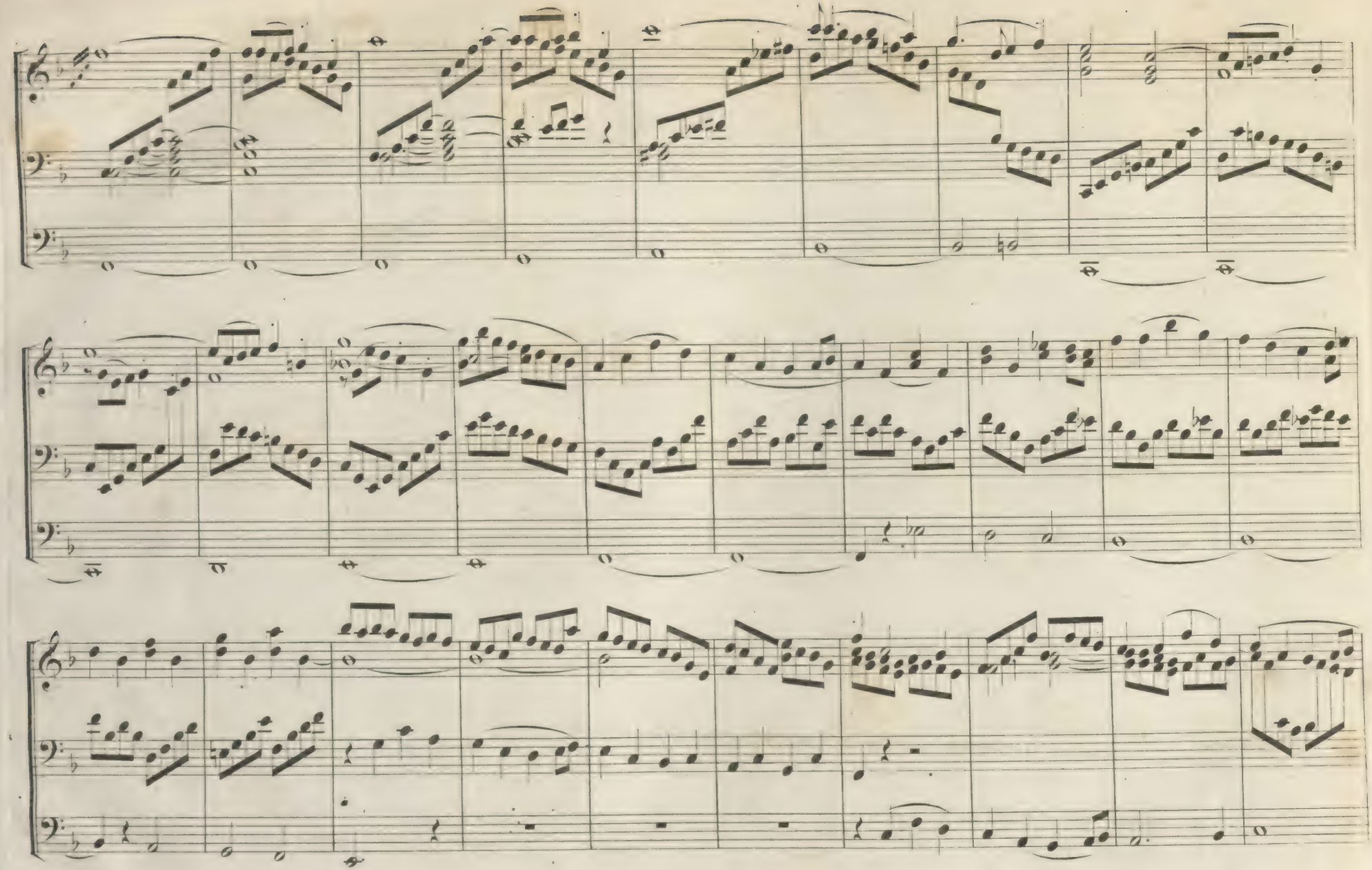

Clav. I.
Clav. II.
pp
Clav. II.
Clav. II.
Clav. I.
Clav. II.
Clav. I.
Clav. I.
Clav. II.
Clav. II.
Clav. I.

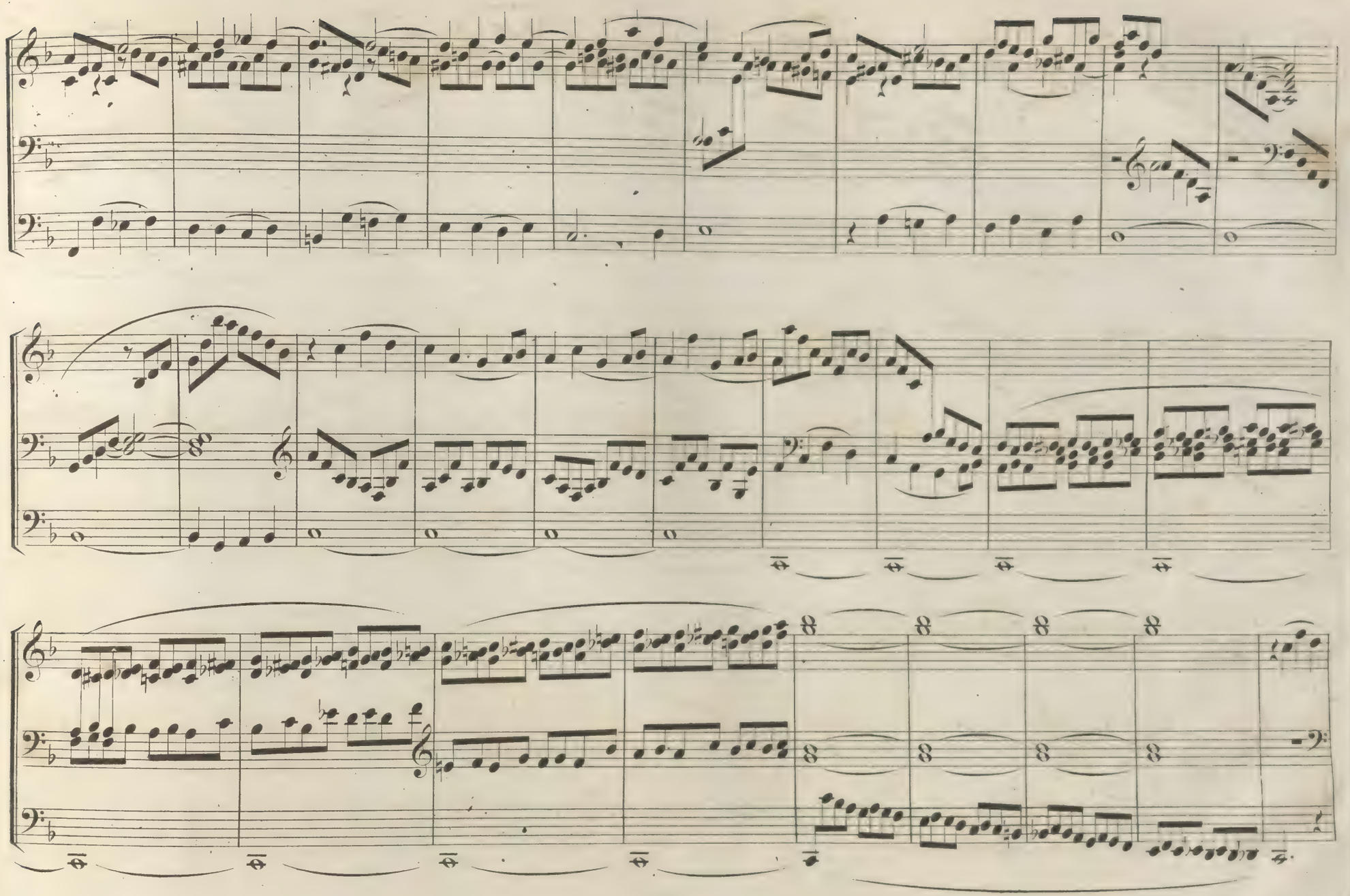

Andante. Recit. M. M. ♩ = (ungefähr) 80.
Clav. I.
Clav. II.
pp
ff
Clav. II.
pp
ff
Clav. I.
ff
Clav. II.
pp
pp
Clav. I.
ff
ten.
Ped.
ff
ten.
pp

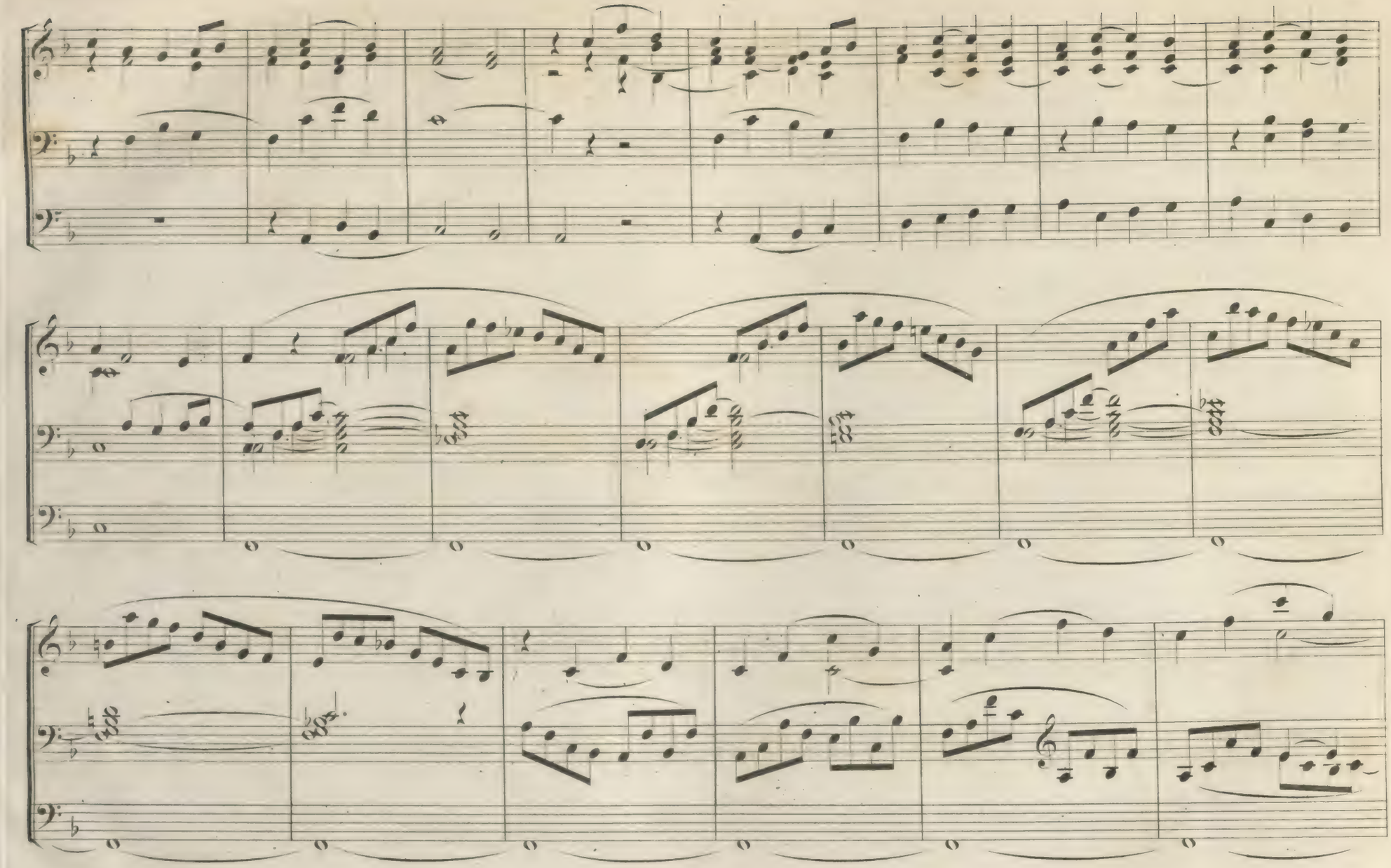

pp
ff
meno p
ff
p
ff
meno p
ff
pp
come
ff
ritard.
pp
ff

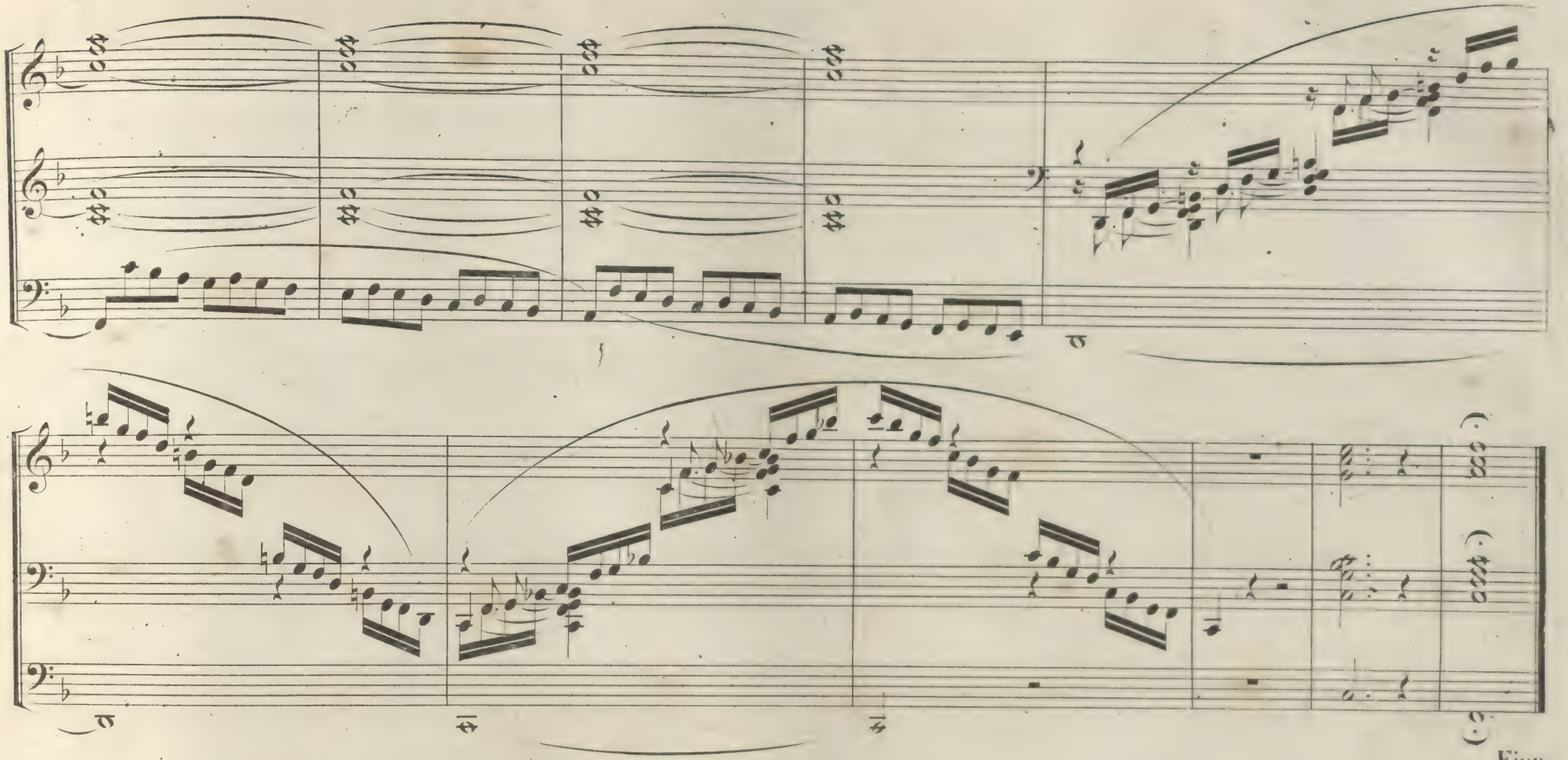

All? assai vivace.
M. M. 𝅗𝅥 = 88.
ff
sempre legato










Fine.

PIANOFORTE-WERKE ZU VIER HÄNDEN

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Sonaten, Variationen, Tänze u. s. w.

Thlr. Ngr.

Abeille, 6 Valses à l'usage des commençans Liv. 1. 2. 3. — 20
Abt, J., Op. 22. Bazar-Walzer — 15
—— Op. 30. 3 Rondos faciles „Les Treize". E dur, G dur, A dur — 15
Agthe, Op. 3. 3 Marches. Es dur, C dur, C moll — 20
Arnold, Op. 23. Sextuor arr. en Sonate. F moll 2 —
Aurora, Marche de Parade. F dur — 5
Bach, J. S., Fugue arr. p. Regel. G dur. No. 1. — 12½
Bach, W. F., do. do. F dur. - 1. — 12½
Beethoven, L. van, Op. 4. Quintett. Es dur arr. p. J. P. Schmidt 2 —
—— Op. 6. Sonate. D dur — 15
—— - 15. Concerto. C dur arr. p. J. P. Schmidt 2 15
—— - 18. 6 Quatuors p. Vlns. etc.:
No. 1. F dur arr. p. F. Mockwitz 1 10
- 2. G dur arr. p. do. 1 10
- 3. D dur arr. p. do. 1 10
- 4. C moll arr. p. do. 1 10
- 5. A dur arr. p. do. 1 10
- 6. B dur arr. p. J. P. Schmidt 1 10
—— - 20. Grande Septuor. Es dur arr. p. F. Mockwitz 1 15
—— - 29. Grande Quintuor. C dur arr. p. J. P. Schmidt 1 20
—— - 37. Rondo aus d. C moll-Concert arr. von F. Mockwitz. 1 —
—— - 69. Grande Sonate. A dur arr. p. J. P. Schmidt 1 15
—— - 70. 2 Trios arr. p. F. Mockwitz:
No. 1. D dur 1 15
- 2. Es dur 1 20
—— - 71. Sextuor. Es dur arr. p. F. L. Schubert 1 —
—— - 73. Concerto Es dur arr. p. X. Gleichauf 2 15
—— - 73. Rondo daraus arr. v. F. L. Schubert 1 —
—— - 74. Quatuor. Es dur arr. p. J. P. Schmidt 2 —
—— - 80. Phantasie mit Chor. C moll arr. von F. L. Schubert. 1 10
—— - 81. Sextuor. Es dur arr. p. J. P. Schmidt — 25
Belcke, F., Op. 22. Leichte Uebungsstücke. 1. u. 2. Heft à — 12½
—— Op. 29. 3 Marches. Liv. 1. — 15
Belcke, C. G., Op. 8. 6 gr. Marches — 20
Bertini, H., Op. 77. Rondino. A dur — 10
—— Op. 97. Études musicales 1 10
—— - 125. Duo brill. (Lac des fées). Es dur 1 —
Beyer, F., Op. 32. La Perle. Le Cor des Alpes varié. F dur — 20
—— Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:
No. 1. D moll. No. 2. B dur. No. 3. C dur à — 25
—— Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:
No. 1. Es dur. No. 2. F dur. No. 3. A dur à — 20
Bierey, G. B., 2 Sonates faciles. G dur, C dur. — 15
Birnbach, H., 6 Allemandes — 20
Blumenthal, J., Op. 1. La Source. Caprice arr. — 15
Bochsa, N. C., Duo. Es dur 1 10
Böhner, L., Op. 60. Fant. romanesque. Es dur — 20
Bornhardt, J. H. C., 6 kleine Sonatinen für angehende Spieler 1 —
Boyneburgk, F. de, Op. 13. 6 Marches — 15
—— Op. 15. 2 Polonaises, 1 Cotillon, 6 Valses et 3 Ecossaises — 20
—— Op. 18. 12 Valses p. les Commençans — 15
—— - 20. 13 différens Danses — 20
—— - 23. 2 Polon., 2 Cotillons et 4 Valses — 20
Brunner, G. T., Pet. Exercices. Liv. 1 et 2. à — 15
—— Op. 2. 3 pet. Rond. agréables et instructifs — 20
Burgmüller, F., Op. 32. Souvenir de Schönbrunn. Grande Valse brill. — 20
—— Op. 35. Heures de Loisir. 12 Mélodies favorites. Arrangées. Cah. 1—4. à — 20
—— Op. 46. Une fleur sur son Passage; la Reine Victoria d'Angleterre. Grande Valse brill. — 25
—— Op. 54. 3 Divertissements sur des motifs de Lucia de Lamermoor de Donizetti:
No. 1. G dur. No. 2. D dur. No. 3. B dur à — 20
—— Op. 62. 3 Morceaux sur l'opéra: la Xacarilla de Marliani:
No. 1. Variat. dans le Style élégant. G dur — 22½
- 2. Bolero. A moll. — 22½
- 3. Rondo brill. C dur — 22½
—— Les Fleurs d'Italie. Petites Pièces sur des motifs favoris de Donizetti. Arrangées. Cah. 1—3. à — 20

Thlr. Ngr.

Clementi, M., 6 Sonates. C dur, F dur, Es dur, C dur, Es dur, G dur. (Oeuv. compl. Cah. 4.) 3 —
Cramer, J. B., Op. 57. Sonate. Es dur. No. 1. 1 15
—— Gr. Sonate. G dur. No. 2. 1 15
—— Introd. et Rondo de l'Oeuv. 69. arr. E dur — 25
Crelle, A. S., Sonate de Lodi, arr. avec augmentations en forme de Canons et Imitations. Partitur. C dur 1 10
Czerny, C., Op. 331. Grande Sonate. B dur 2 15
—— Op. 573. Reminiscenses de l'Opéra: Le Lac des Fées. Fantaisie brill. sur plusieurs motifs. As dur 1 15
—— Op. 655. 3 Fantaisies sur des thèmes de l'Opéra: Adelia de Donizetti:
No. 1. D dur. No. 2. B dur. No. 3. Es dur à 1 —
Danzi, F., Op. 9. Sonate. B dur — 1 —
David, F., Op. 32. Quartett. arr. A moll — 2 —
Deszczynski, J., Polonaise. C dur — 7½
Döhler, Th., Op. 47. 2me grande Valse brill. arr. B dur 1 —
Dotzauer, J. J. F., 6 Valses — 15
Dussek, S. L., Op. 32. Gr. Sonate. C dur 1 —
—— Op. 48. Gr. Sonate. C dur 1 —
Dussek, S. L., Op. 64. 3 Fugues à la Camera D dur, G moll, F dur 1 10
—— Op. 67. 3 Sonates progressives. C dur, F dur, B dur 1 10
—— Op. 72. Gr. Sonate. Es dur 1 15
—— - 73. Sonate. F dur. 1 5
—— - 74. do. B dur. 1 —
—— Rondo aus dem 9. Concert. G moll. arr. — 20
—— do. - - 10. - B dur. arr. 1 —
—— do. - - 12. - Es dur. arr. 1 —
Ebers, C. F., Op. 54. Polonaise royale. B dur — 15
Ettling, E., Op. 29. Valses (le Prophète). G dur — 25
Field, J. Air russe varié. A moll — 10
Fischer, Op. 12. Sonate 1 15
Gabler, C. A., Op. 22. Sonate. F dur — 20
—— Op. 30. 3 Polonaises. B dur, G dur, C dur — 10
—— - 32. 3 Polon. D dur, Es dur, C dur . . — 15
—— - 33. Variations sur un air russe. A moll — 20
—— - 43. Die Spinnerin. Alla Polacca. B dur — 15
Gade, N. W., Op. 23. Frühlings-Phantasie. Concertstück arr. G moll. 2 —
Gerlach, D., Gr. Polonaise. Es dur — 10
Götschy, J., Op. 21. 2 Rondos faciles (le Lac des Fées):
No. 1. C dur. No. 2. G dur à — 15
Götze, G., Phantasie über die Marseiller Hymne von Rouget de Liste. F dur — 15
—— Op. 21. l'Es pagnole et 2 Polonaises. (La 1re av. accomp. de Castagnettes ad libit.) Fis moll, D moll, A moll. — 20
—— Ça ira! ça ira! en forme d'Écossaise. . . — 10
Günther, S., Walzer — 20
Hartung, H. A., Sonate. B dur — 20
Haydn, J., Op. 42. Quatuor arr. F dur. 1 10
—— Op. 50. 3 Quatuors arr.:
No. 1. B dur. No. 2. Fis moll. No. 3. D dur à 1 —
—— Op. 54. Quatuor arr. C dur 1 10
—— - 76. 3 Quatuors arr.:
No. 1. B dur. No. 2. D dur. No. 3. Es dur à 1 —
—— Op. 81. Sonate. G dur. 1 —
—— - 86. Grande Sonate 1 15
—— Trios für Pianof., Vlne. Vlle., arr.
No. 1. G dur. No. 2. A dur. No. 3. C dur.
No. 4. E dur. No. 5. Es dur. . . . à — 25
—— (Il Maestro e lo Scolare.) Thema m. Variat. — 15
Henselt, A., Op. 1. Variat. de Concert. arr. E dur 1 15
—— Op. 5. Salon-Etuden, arr.:
No. 3. Hexentanz. A moll — 7½
- 4. Ave Maria. E dur — 5
- 5. Verlorne Heimath. Fis moll — 7½
- 8. Romanze m. Chor-Refrain. G moll — 5
- 9. Etude. A dur — 10
- 10. Entschwundenes Glück. F moll. — 15
- 11. Liebeslied. B dur. — 10
—— Op. 7. Impromptu arr. C moll — 5
—— - 8. Pensée fugitive arr. F moll — 7½
—— - 9. Scherzo arr. H moll — 15
—— - 10. Romance arr. B moll. — 7½
—— - 11. Variations de Concert. (Robert le Diable) arr. B dur 1 15
Hering, C. E., Polonaise. D dur — 20
Herz, H., Valse des étudians (Lac des Fées) arr. G dur. — 15
—— Op. 32. 1r Caprice. A dur — 20
—— - 112. Grande Fantaisie et Variat. brill. (l'Elisire d'amore de Donizetti) arr. Es dur 1 10
—— Op. 113. Grand Duo brillant. (l'Elisire d'amore de Donizetti). Es dur. 1 10

Thlr. Ngr.

Herz, J., Op. 39. 3 Airs de Ballet de l'Opéra: Charles VI. de F. Halevy, arrangés en Rondeaux:
No. 1. La Pavanne. B dur — 20
- 2. La Mascarade. G dur — 20
- 3. La Bourrée. D dur — 20
Hesse, Op. 64. Symphonie arr. C moll. 1 20
—— - 75. do. arr. E dur 2 —
Horzizky, 6 Danses — 15
Hummel, J. N., Rondo de l'Oeuv. 34 arr. C dur 1 5
Kalkbrenner et **Lafont,** Op. 133. Grande Fant. brill. (les Huguenots de Meyerbeer) arr. D dur 1 —
Kalliwoda, F. W., Op. 14. Variat. brill. arr. E dur — 20
—— Op. 26. 3 gr. Marches. Es dur, C dur, D dur — 20
—— Op. 28. Divertissement. F dur — 20
Köhler, E., Introd. et Variat. brillant. (Marche d'Alexandre). C dur 1 —
—— Op. 10. Introd. et Var. brill. (Nina). A dur — 25
—— 3 Rondeaux. F dur, Es dur, A dur — 20
—— Op. 113. 6 Valses avec Flûte — 15
Krägen, C., Op. 12. Rondeau polon. sur quatre thèmes fav. tirés des Concertos de Paganini. H moll — 25
—— Op. 13. Polon. brill. (la Muette de Portici). Es dur — 25
Krause, A., Op 1. Polonaise. Es dur — 7½
Krollmann, O., 26. 4 Pièces faciles — 15
Kuhlau, J., Op 24. 8 Valses — 20
—— Op. 32. Grand Quatuor arr. C moll. . . . 1 25
Laschk, C., L'Ecolier et son maître. 6 Pièces (la 1re Voix l'écolier, la 2de le maître). . 1 —
Latour, T., Collection des Duos:
No. 1. O dolce concento de Mozart — 15
- 2. Hymne allemand de Haydn. G dur — 15
- 3. Airs della Caccia d'Henry IV. C dur — 15
- 4. Sul margine d'un rio. C dur. — 15
- 5. Chanson bohémienne. C dur — 15
- 6. Air tyrolien et l'Air hongrois. C dur — 15
- 7. Air: Labonne aventure. G dur. C dur — 15
- 8. Air du songe de Rousseau. F dur — 15
- 9. La Copenhague. Valse. C dur — 15
—— Op. 25. Les trois Sœurs. 3 Divertissements. F dur, C dur, F dur — 25
Lecarpentier, A., Divert. (Les Treize de F. Halevy). G dur — 15
—— Divert. (Guido et Ginevra de F. Halevy). C dur — 15
—— Op. 32. Divert. (Lac des Fées d'Auber). C dur — 15
—— Op. 79. Divert. (Charles VI. de F. Halevy). C dur — 12½
—— Op. 25. 3 Bagatelles (Les Huguenots de Meyerbeer). C dur, C dur, G dur. 1 15
—— Op. 141. Fant. (Le Prophète de Meyerbeer). C dur — 25
Leidesdorf, M. J., Op. 44. Gr. Sonate brillante. Es dur 1 —
—— Op. 69. Rondeaux. Es dur — 20
Lessel, F., Op. 11. Fugue — 10
Lindpaintner, P., Op. 33. 12 Pièces:
Liv. 1. Introd., Rondo et Adagio. 1 —
- 2. Allemande, Rondo turco, Rondo di Caccia. 1 —
- 3. Introd., Allegretto, Scherzando. 1 —
- 4. Marcia, Andante, Rondo 1 —
—— 3 Marches — 15
Liste, A., Op. 2. Gr. Sonate 1 15
Louis, Ferd. (Prince), Op. 3. Rondeau tiré du Trio arr. 1 —
—— Op. 10. Rondeau tiré du Trio arr. 1 —
—— - 1. Quintuor arr. C moll 2 —
—— - 5. Quatuor arr. Es dur 2 —
—— - 6. do. arr. F moll 2 —
Moscheles, J., Op. 32. Variations (Alexander-Marsch.). F dur. arr. 1 10
Mozart, W. A. Quintette f. Violine arr.:
No. 1. C moll 1 5
- 2. C dur. 1 20
- 3. D dur 1 10
—— Concerte f. Pfte. m. Orch. arr.:
No. 1. C dur 2 —
- 8. D moll. 2 —
- 11. B dur 1 15
- 15. B dur 1 25
—— Quintette f. Pfte. arr.:
No. 1. Es dur. 1 10
- 2. C dur 20
—— Quartett f. Pfte. arr.:
Op. 88. G moll. 1 20

Thlr. Ngr.

Mozart, W. A., Trios f. Pfte. arr.:
No. 1. B dur 1 5
No. 2. C dur. No. 3. Es dur. No. 4. G dur. No. 5. B dur. No. 6. C dur. No. 7. A dur . . . . . à 1 —
—— Grand Trio ou Divertissement arr.:
Op. 19. Es dur 2 —
—— Grand Duo d'après un Concert. p. Clar. A dur. arr. 2 —
—— Op. 38. Grande Sonate. C dur 1 15
—— 4 Sonates (oeuv. de Piano. Cah. 7.):
No. 1. F moll 10 Ngr. No. 2. F dur 1 Thlr.
No. 3. D dur. No. 4. B dur. . . . . à — 15
—— Sonate. C dur 1 5
—— Fantaisie. F moll — 17½
—— Fugue tiré d'une Fant. C dur. arr. — 10
—— Fugue. G moll — 7½
—— Variations. G dur — 15
Mühling, A., Op. 6. 12 Valses — 20
—— Op. 15. 6 Polonaises — 25
—— - 22. 12 Ecossaises — 10
—— - 34. 6 Polonaises brillantes:
Liv. 1. B moll, D dur, F dur — 25
- 2. B dur, G moll, E dur — 25
—— Op. 33. 3 gr. Marches — 20
Müller, M., 6 Polonaises — 15
Müller, W. A., Op. 67. Sonatine. C dur — 20
Neukomm, S., Op. 21. l'Allegresse publique. Marche. D dur 12½
Nicolai, C., Op. 4. Introd. et Polonaise. B dur — 20
Onslow, G., Quintette f. Vlne. etc. arr.:
No. 1. E moll. Op. 1. No. 1. 1 10
- 2. Es dur. - 1. - 2. 1 10
- 3. D moll. - 1. - 3. 1 10
- 4. G moll. - 17. 1 10
- 5. D dur. - 18. 1 10
- 6. E moll. - 19. 1 10
- 7. Es dur. - 23. 1 15
- 8. D moll. - 24. 1 20
- 9. C dur. - 25. 1 15
- 10. F moll. - 32. 2 —
- 11. B dur. - 33. 1 20
- 12. A moll. - 34. 1 20
- 13. G dur. - 35. 1 20
- 14. F dur. - 37. 2 —
—— 3 Quartette für Vlne. etc. (Extraits des Trios de l'Oeuv. 14.) arr.:
No. 1. E moll. Op. 36. No. 1. 1 15
- 2. Es dur. - 36. - 2. 1 15
- 3. D dur. - 36. - 3. 1 15
—— Op. 7. Grande Sonate. E moll 1 10
—— - 22. do. do. F moll 1 10
—— - 26. Sonate d'un Trio. C moll. arr. . . 2 —
—— - 27. do. do. G dur. arr. . . 2 —
—— - 30. Sextuor p. Piano etc. Es dur. arr. 2 —
—— Entr'actes de l'Alcade de Vega. arr. . . — 15
—— J. B., Op. 131. Gr. Caprice dram. sur
Pixis, les Huguenots. B dur 1 15
Op. 133. Fant. av. Var. sur un Duo de l'Eclair de F. Halevy. F dur. 1 5
Radecke, R., Op. 6. Allegro appassionato. F moll 1 —
Raff, J., Op. 13. Valse-Rondino sur des motifs de l'opéra: Les Huguenots de Meyerbeer. Es dur — 15
Riem, W., Op. 12. 3 Polonaises — 10
—— Op. 15. 12 Valses — 20
—— 12 Ecossaises — 15
Ries, F., Op. 93. 2me Polonaise. B dur — 20
Rode, P., Op. 19. Variations. A dur. arr. . . — 15
Romberg, A., Op. 12. Quatuor. F dur. arr. No. 4 1 15
Romberg, B., Sonate tirée d'un Quat. p. Vln. G moll, arr. p. Boyneburgk 1 10
Rosellen, H., Oeuvres de Piano. Edition revue par l'Auteur:
—— Op. 21. Grande Fantaisie et Variat. concertantes sur le Chœur favori de l'Op.: Norma de Bellini. F moll 1 15
—— - 23. Cavatine de l'Opéra: Torquato Tasso de Donizetti, variée. G dur — 20
—— - 96. Fantaisie brillante sur l'Opéra: l'Eclair de F. Halevy. F dur. arr. 1 —
—— - 107. Fantaisie sur les Huguenots de G. Meyerbeer. B dur. arr. . . . 1 —
—— - 108. Fantaisie de Conc. sur Marguerite d'Anjou, Opéra de G. Meyerbeer. As dur. arr. 1 —
Rossini, J. Mariage de S. A. R. le Duc d'Orleans. 3 Marches militaires:
Liv. 1. G dur. Liv. 2. Es dur. Liv. 3. Es dur . . . . . à — 15
Sangalli, F., Op. 8. Divert. sur des thèmes de l'opéra: Le Prophète de Meyerbeer. G dur — 25

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Schneider, Fr., Op. 2. Sonate. Es dur . . . . . 1 —
Schubert, F. L., Op. 24. Var. faciles et agréables sur le thème fav. „So wollen wir." F dur — 20
—— Festmarsch. Es dur — 7½
Schulze, 6 Marches théatrales. Liv. 1 . . . . . — 15
Schuncke, C., Op. 52. Le Pensionnat. Pièces faciles et brillantes. Cah. 1—12 . . . . . — 6
Cah. 1. Divertissement sur l'Eclair de F. Halevy. F dur — 15
- 2. Souvenir de la Styrie. C dur. . . — 15
- 3. Fantaisie sur un Air russe. A dur — 15
- 4. Fantaisie sur Robert le Diable de Meyerbeer. D dur. . . . . — 15
- 5. Variations sur la Zelmira de Rossini. C dur. . . . . — 15
- 6. Bacchanale de la Juive de F. Halevy. C dur — 15
- 7. Rondeau sur des Valses de Strauss. G dur. . . . . — 15
- 8. Fantaisie sur la Preciosa de C. M. de Weber. C dur. . . . . — 15
- 9. Fantaisie sur la Norma de Bellini. D dur — 15
- 10. Rondeau français sur un Chant national. G dur. . . . . — 15
- 11. Variat. sur le Duel des Huguenots de Meyerbeer. F dur . . . . — 10
- 12. Var. sur un Air autrichien. C dur — 15
Schwenke, Gr. Sonate. Es dur. 1 2
—— Op. 10. Sonate. C moll. 1 10
—— - 11. Sonatine. F dur. . . . . — 20
—— - 12. 6 Divertissemens . . . . . — 20
—— - 14. 3 Amusemens 1 10
—— 6 Marches . . . . . 1 —
Sörgel, F. W., Op. 6. Rono. Es dur. . . . . — 15
—— Op. 10. 3 Pièces faciles . . . . . — 20
—— 12 Pièces facil. d'après des Themes favoris — 20
—— Op. 22. 6 Polonaises . . . . . — 15
—— - 25. 3 do. . . . . — 15
—— - 29. 6 do. . . . . — 22½
—— - 16. 3 Marches . . . . . — 15
Spohr, L., Op. 4. Quatuor p. Vln. G moll. arr. 1 15
—— - 32. Ottetto arr. 1 15
—— - 95. Duo concertant. G moll. arr. 1 15
Steibelt, D., Sonate. F dur. No. 6. . . . . — 20
Steinacker, C., 4 Polonaises. Liv. 1. . . . . — 15
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Taubert, W., Op. 93. Zweites Quartett. B dur. arr. vom Componisten. . . . . 2 —
Thalberg, S. Op. 20. Fantaisie (Les Huguenots de Meyerbeer). Es dur. arr. 1 15
—— Op. 21. 3 Nocturnes. As dur, Des dur, A moll. arr. . . . . 1 —
—— Op. 22. Fantaisie. H moll. arr. 1 10
—— - 26. Etuden p. Piano arr.:
No. 1. Fis moll. No. 2. G moll. No. 4. E dur. No. 5. H moll. No. 9. D dur à — 10
—— Op. 32. Andante. Des dur. arr. . . . . — 22½
—— - 33. Fantaisie (Moses von Rossini). G moll. arr. 1 10
—— Op. 37. Fantaisie (Oberon v. C. M. v. Weber). E dur. arr. 1 10
—— Op. 40. Fantaisie (Donna del Lago de Rossini). Es dur. arr. 1 10
—— Op. 48. Grand Caprice (Charles VI. de F. Halevy). G moll. arr. 1 5
—— Op. 50. Fantaisie (Lucrezia Borgia de Donizetti). As dur. arr. . . . . 1 —
—— Op. 51. Grande Fantaisie (Semiramide de Rossini). Fis dur. 1 15
—— Op. 56. Grande Sonate. C moll arr. . . . 2 10
Voigt, H., Op. 22. Scherzos . . . . . — 20
Voss, Charles, Op. 101. Le Prophète de G. Meyerbeer. Fantaisie dramtique, arr. . . . . 1 —
—— Op. 104. Melodien, arr.:
No. 1. D dur. No. 2. G moll. No. 3. Es dur à — 7½
—— Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr.:
No. 1. Es dur. No. 2. E moll. . . . . à — 10
Wagner, C., Op. 9. 6 Polonaises . . . . . — 15
Wagner, R. Op. 2. Polonaise. D dur. . . . . — 10
Wölfl, J., Op. 17. Sonate. C dur. . . . . 1 —
—— Op. 42. Sonate av. Flûte ou Vln. G moll. 1 10
Wolff, E., Barcarole. G dur . . . . . — 15
—— Op. 86. 13me grand Duo brillant (Charles VI. de F. Halevy). C dur . . . . . 1 —
—— Op. 96. Duo brillant (Mina d'Ambr. Thomas). G dur. . . . . — 25
—— Op. 98. Fantaisie (Don Sebastian de Donizetti). B dur . . . . . — 25
Zeuner, F., Op. 10. Polonaise. F dur. . . . . — 10

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zugeeignet

von

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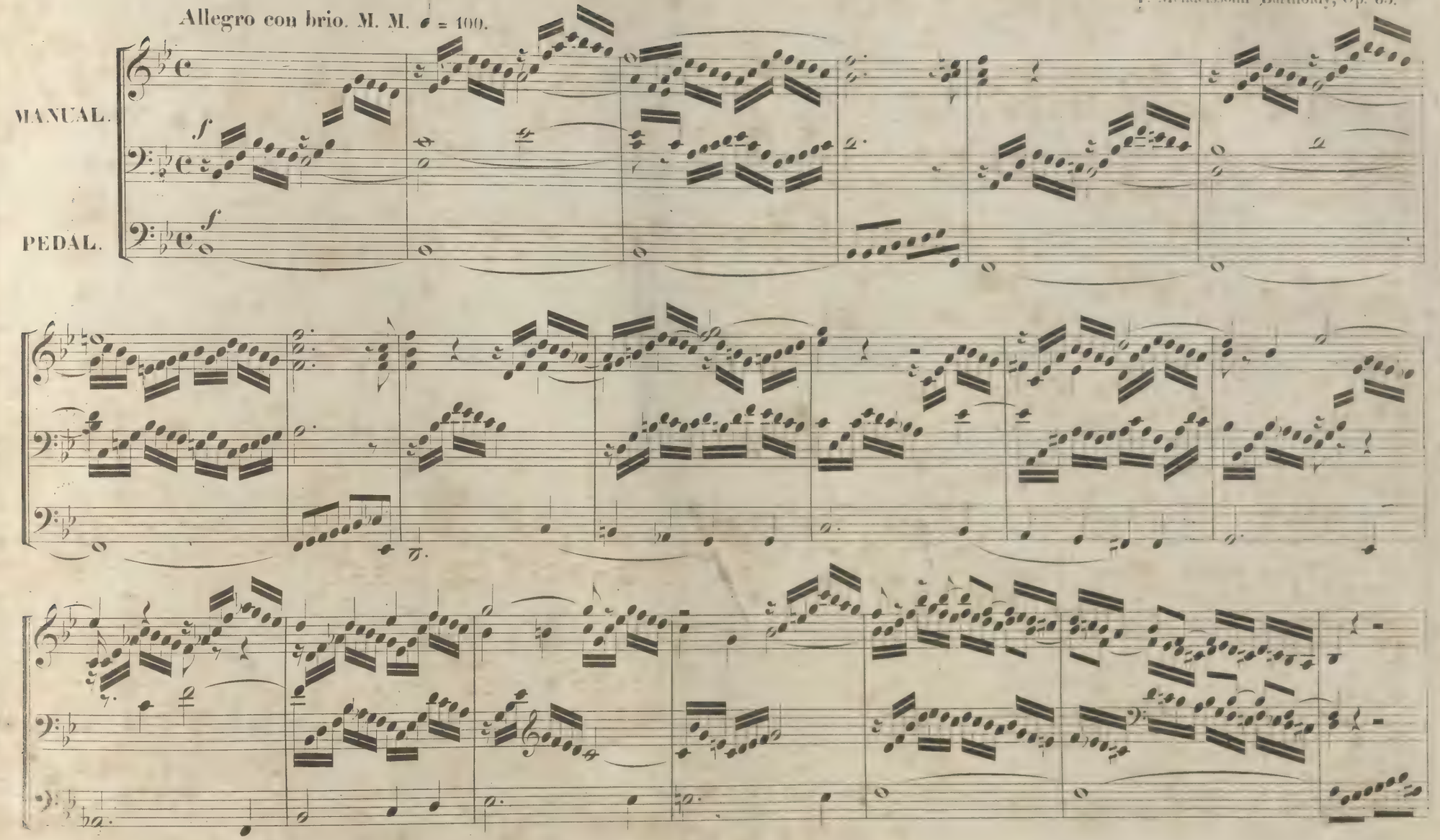
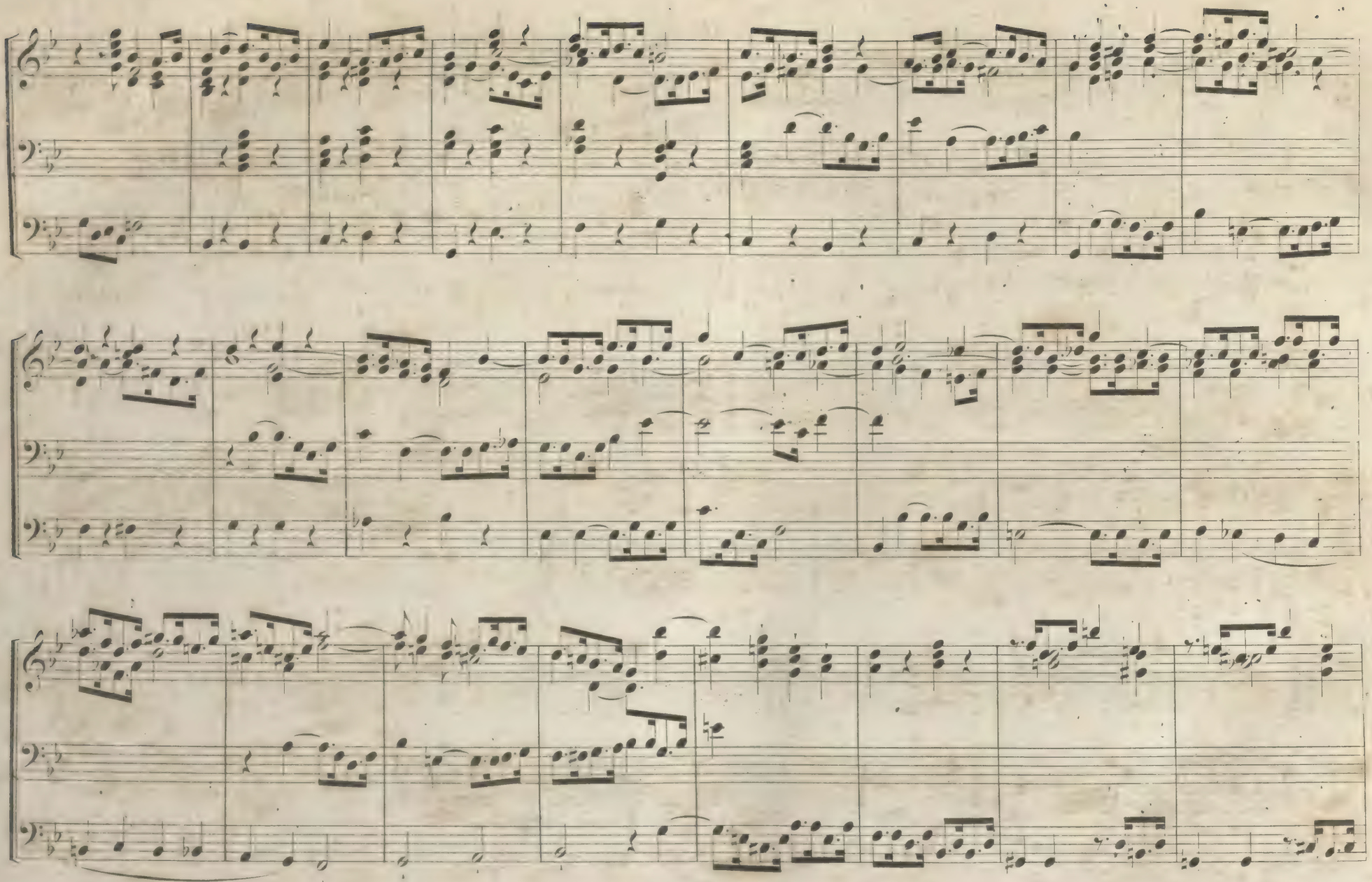
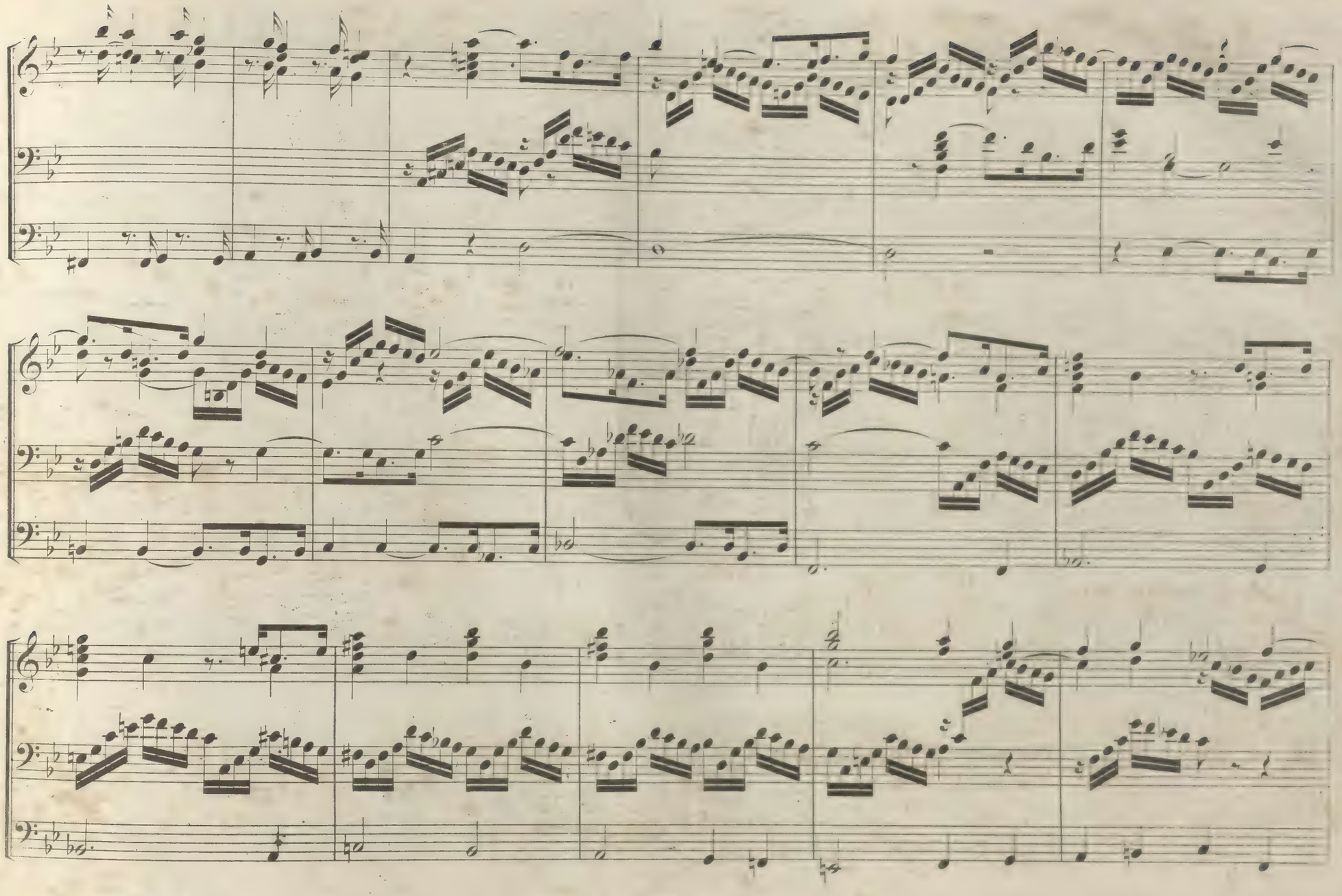
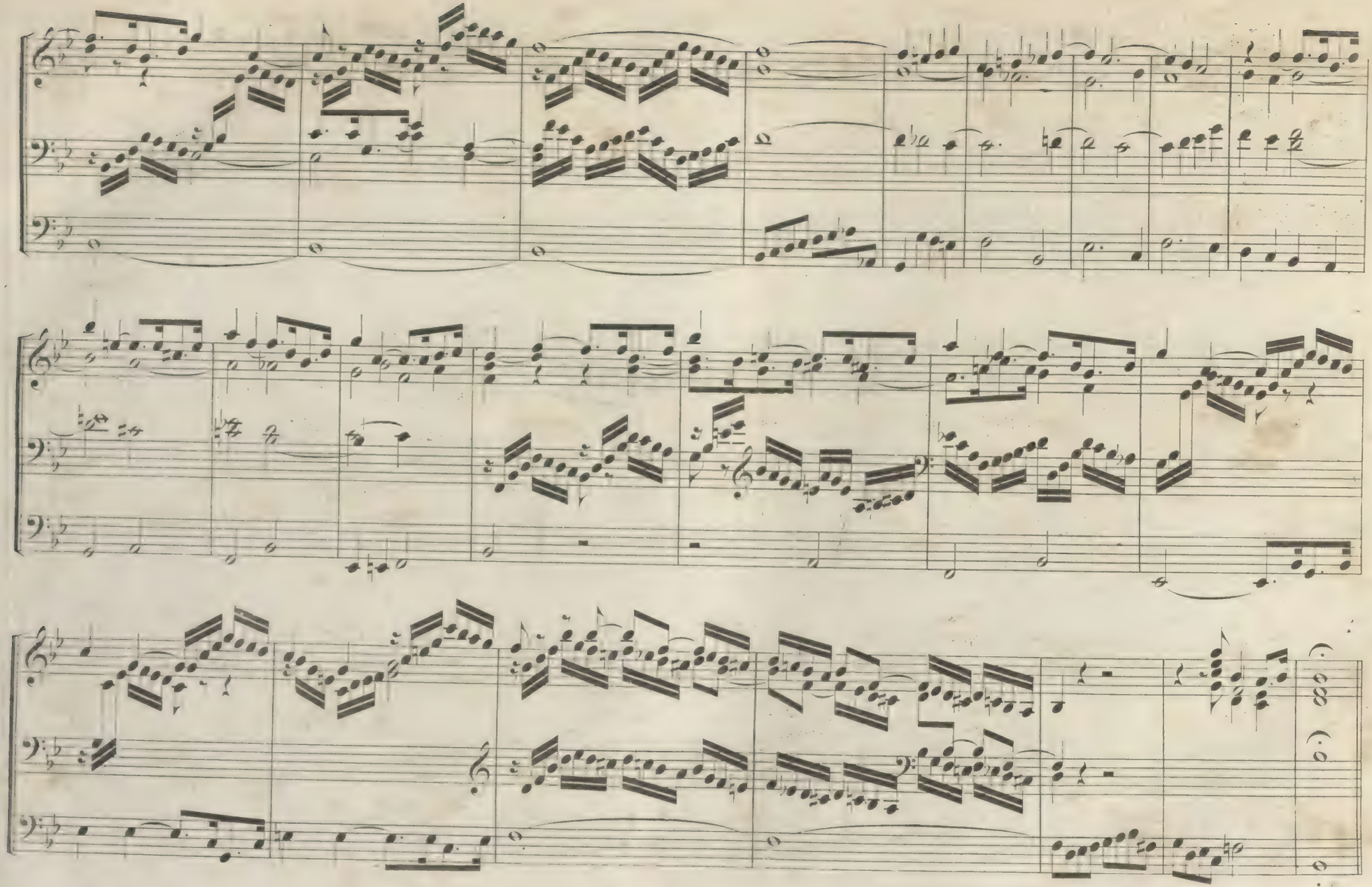
Allegro con brio. M. M. ♩ = 100.

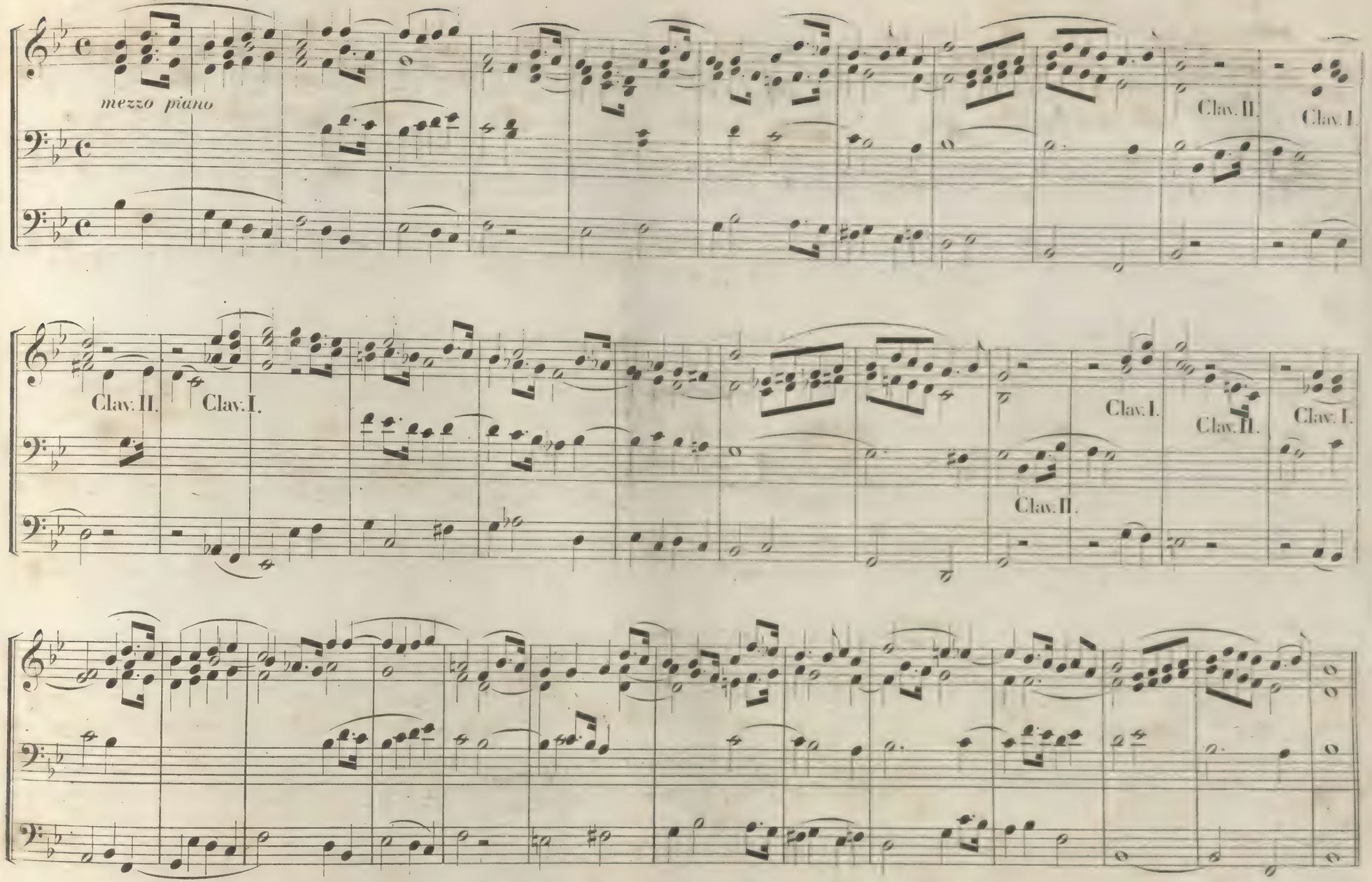








Andante religioso. M. M. ♩ = 84.



Allegretto. M. M. ♩ = 138.

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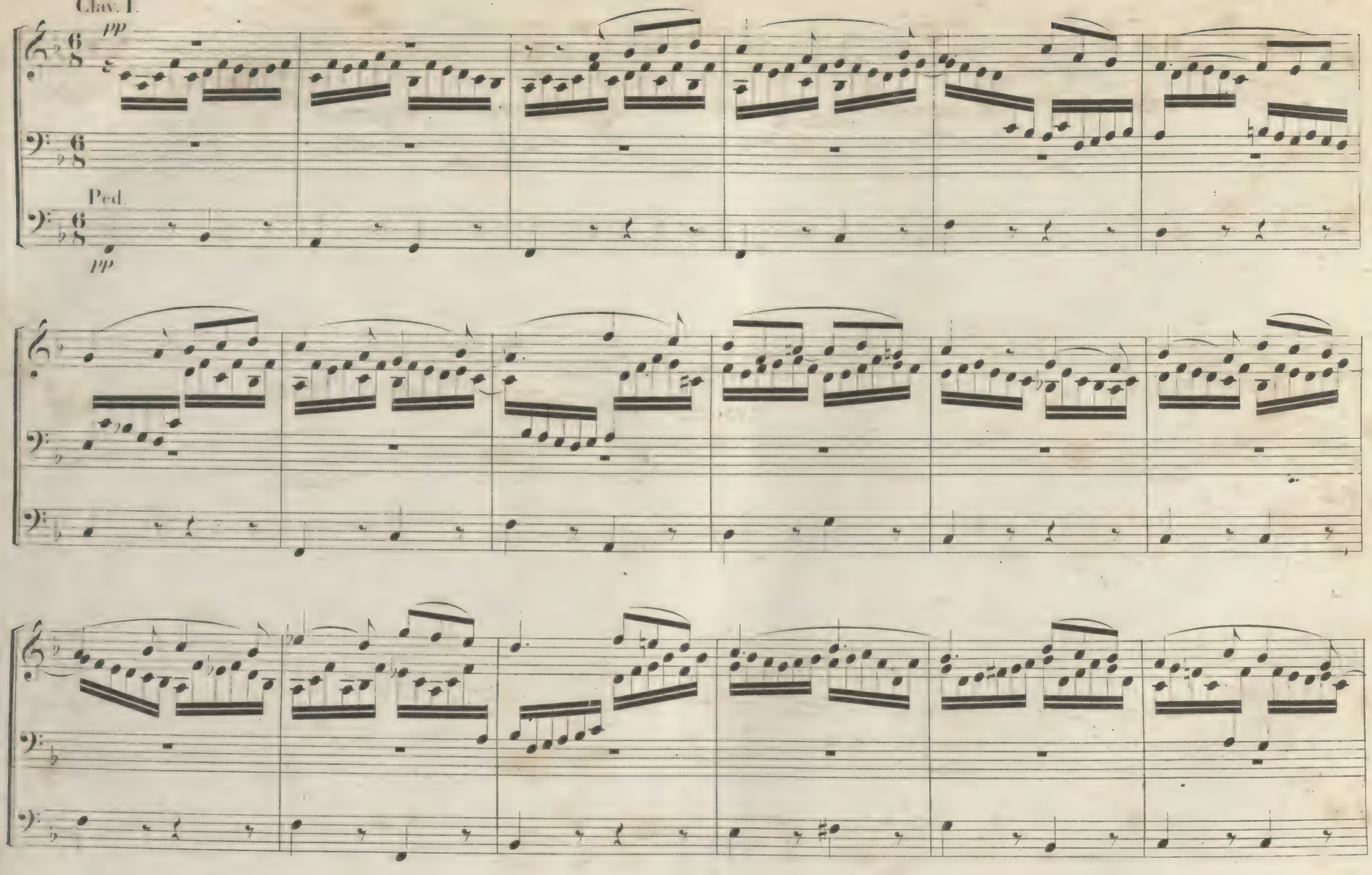

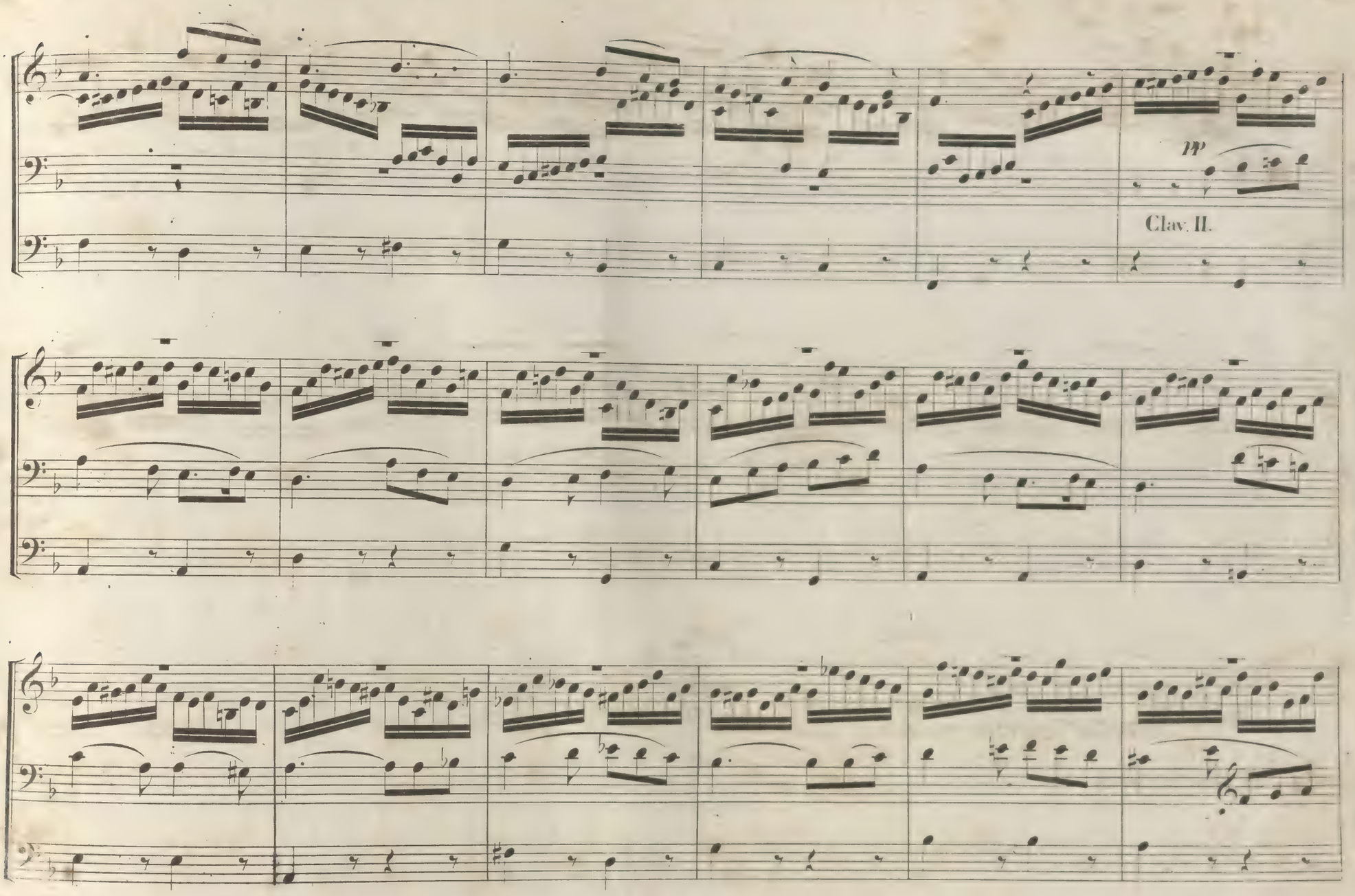
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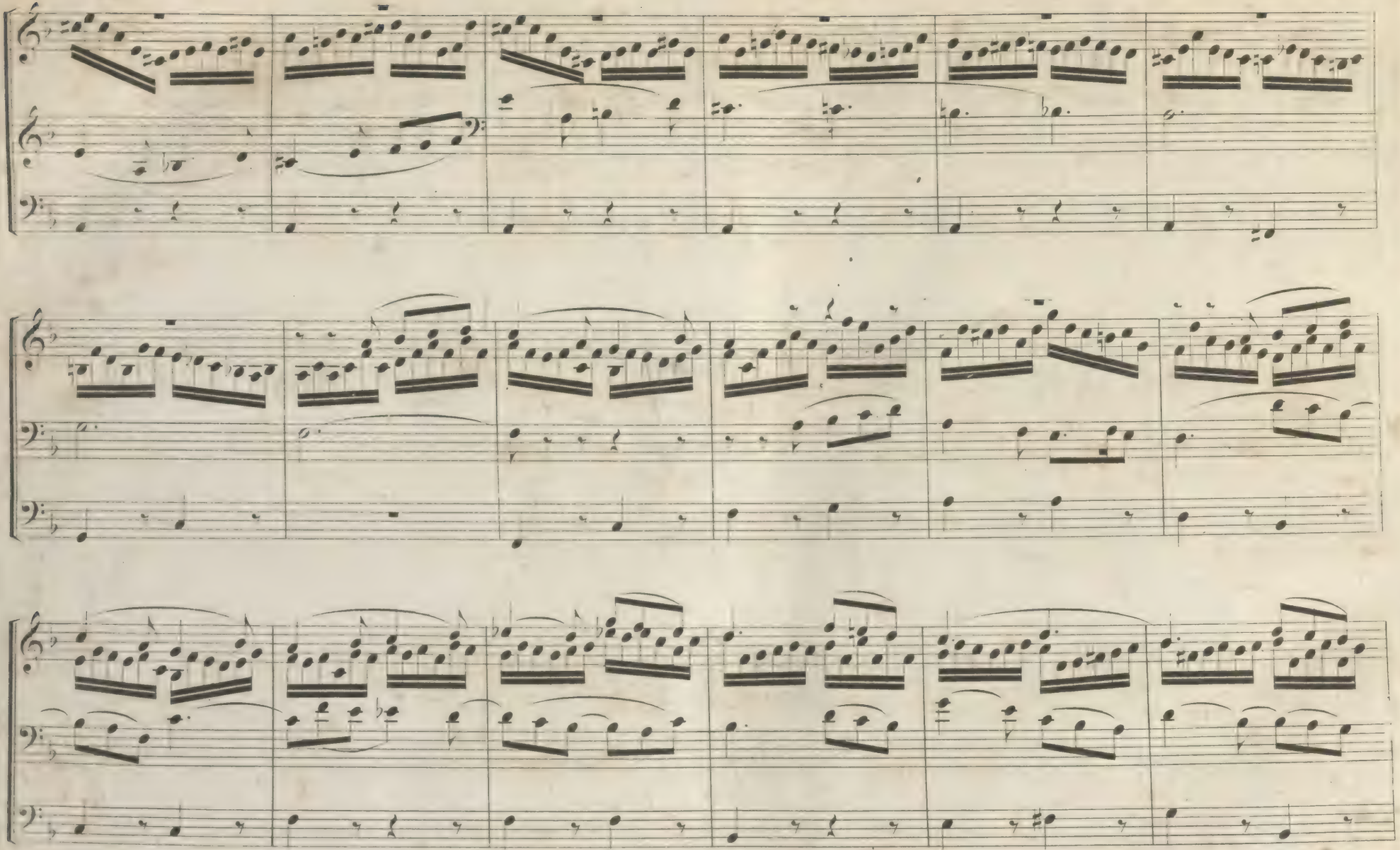
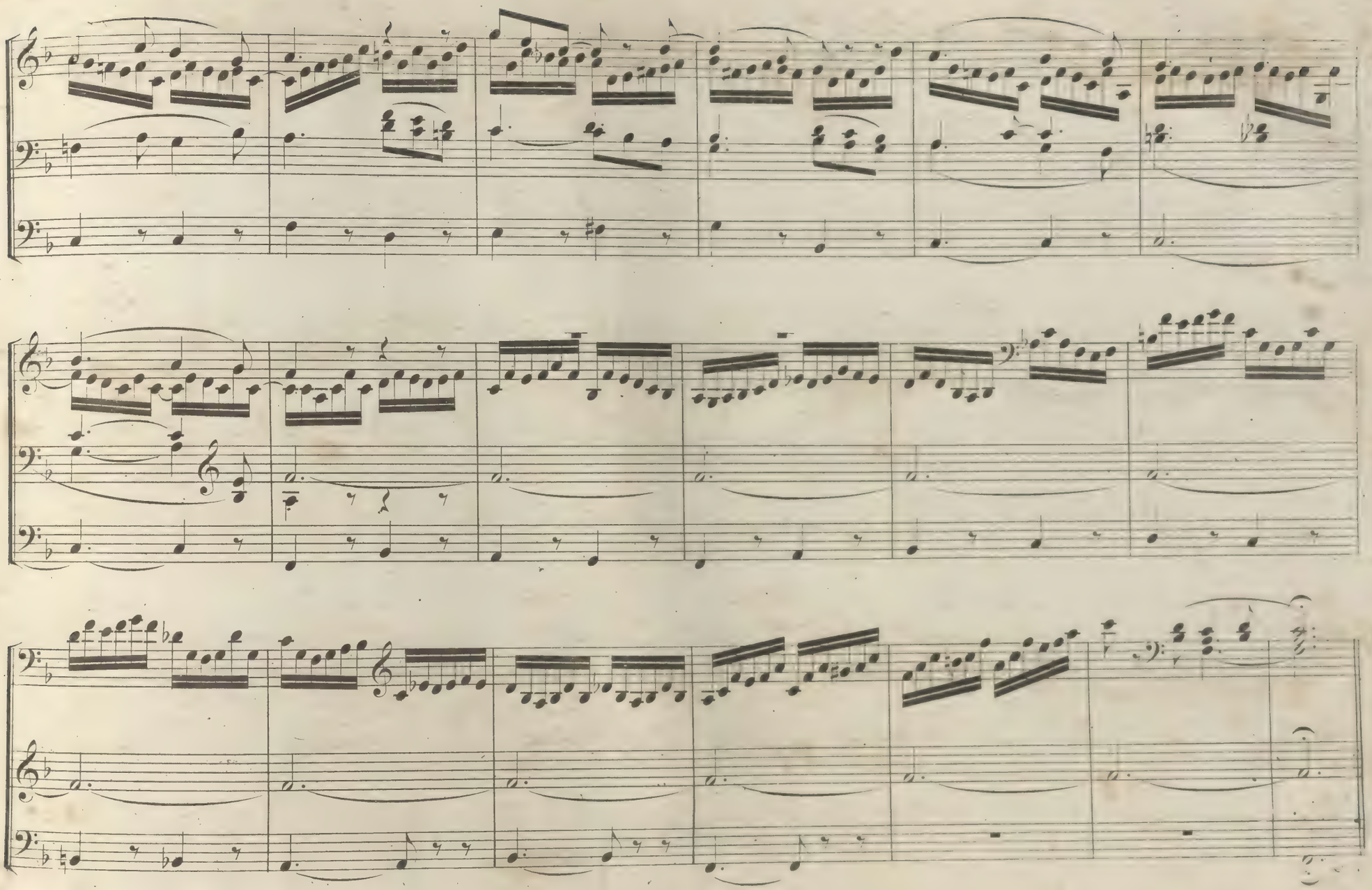
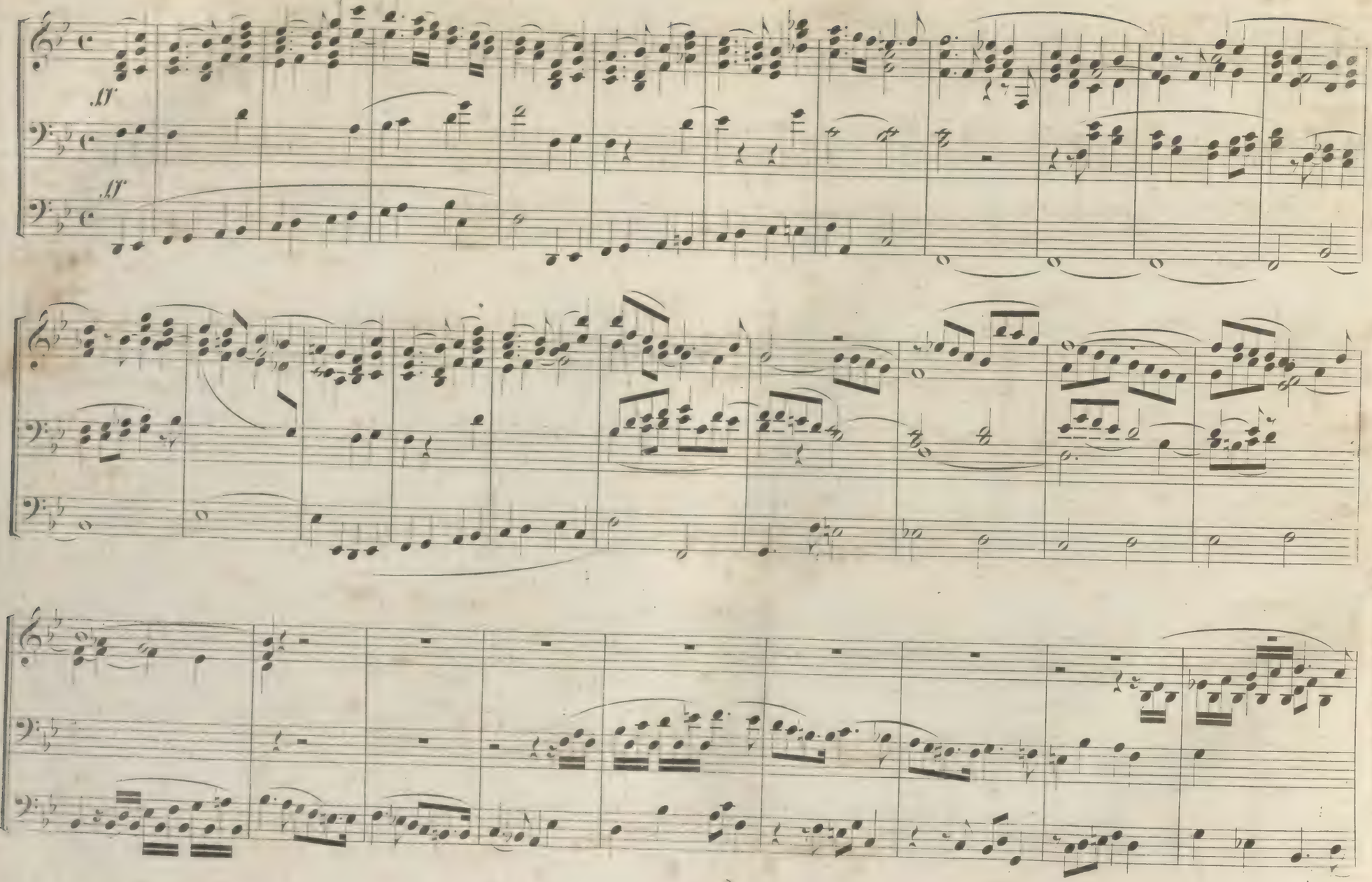
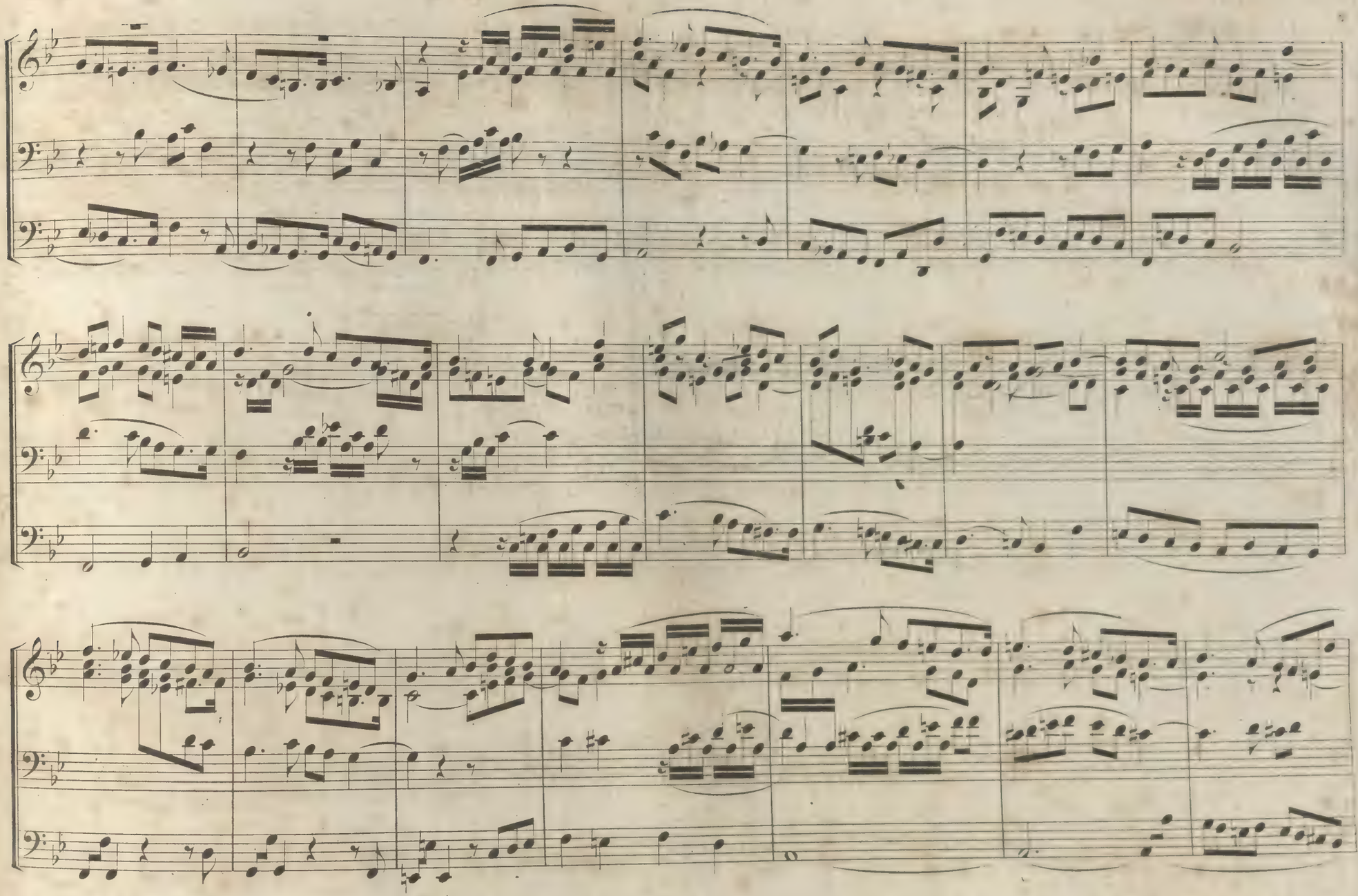
Clav. II.

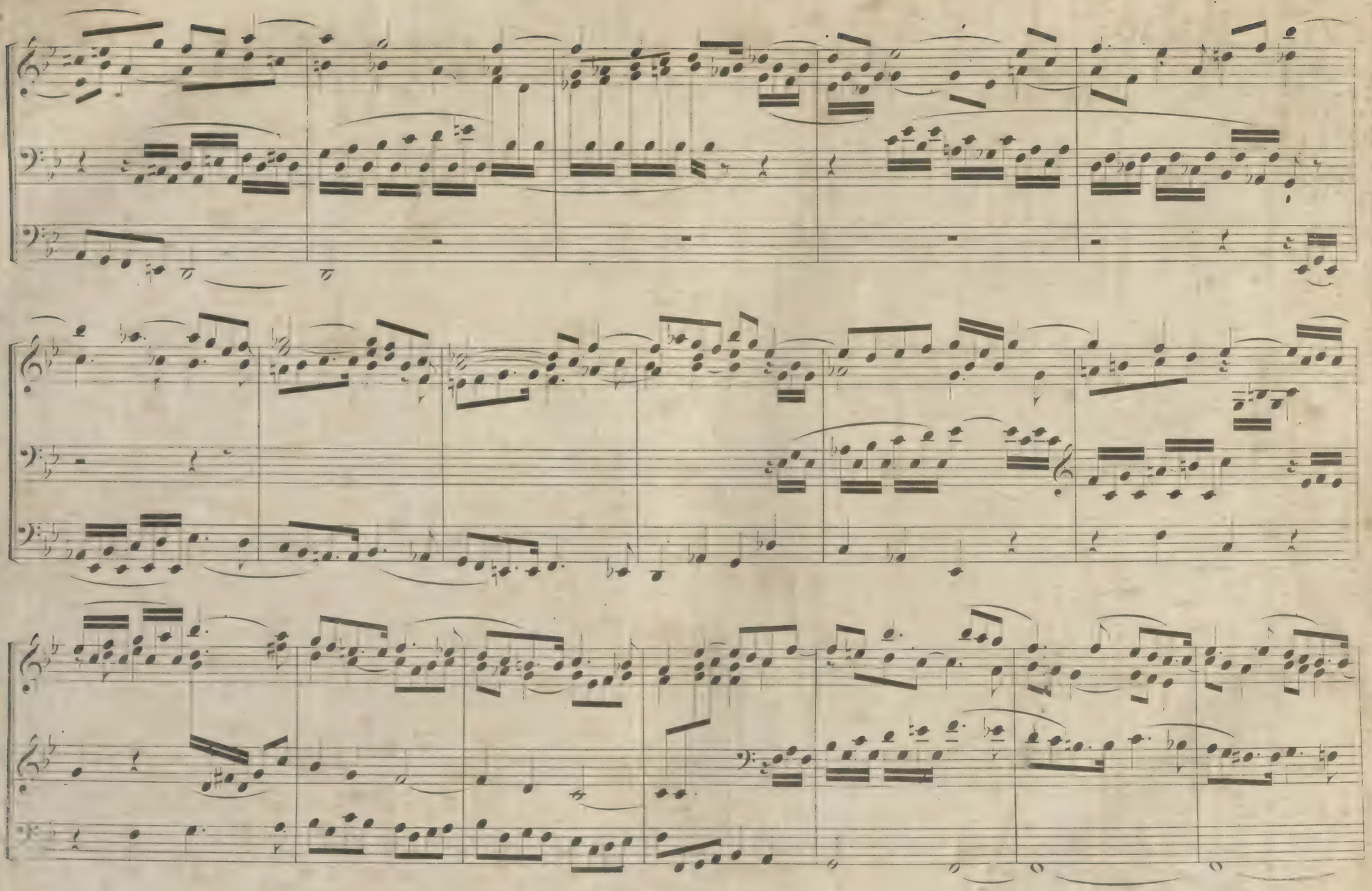


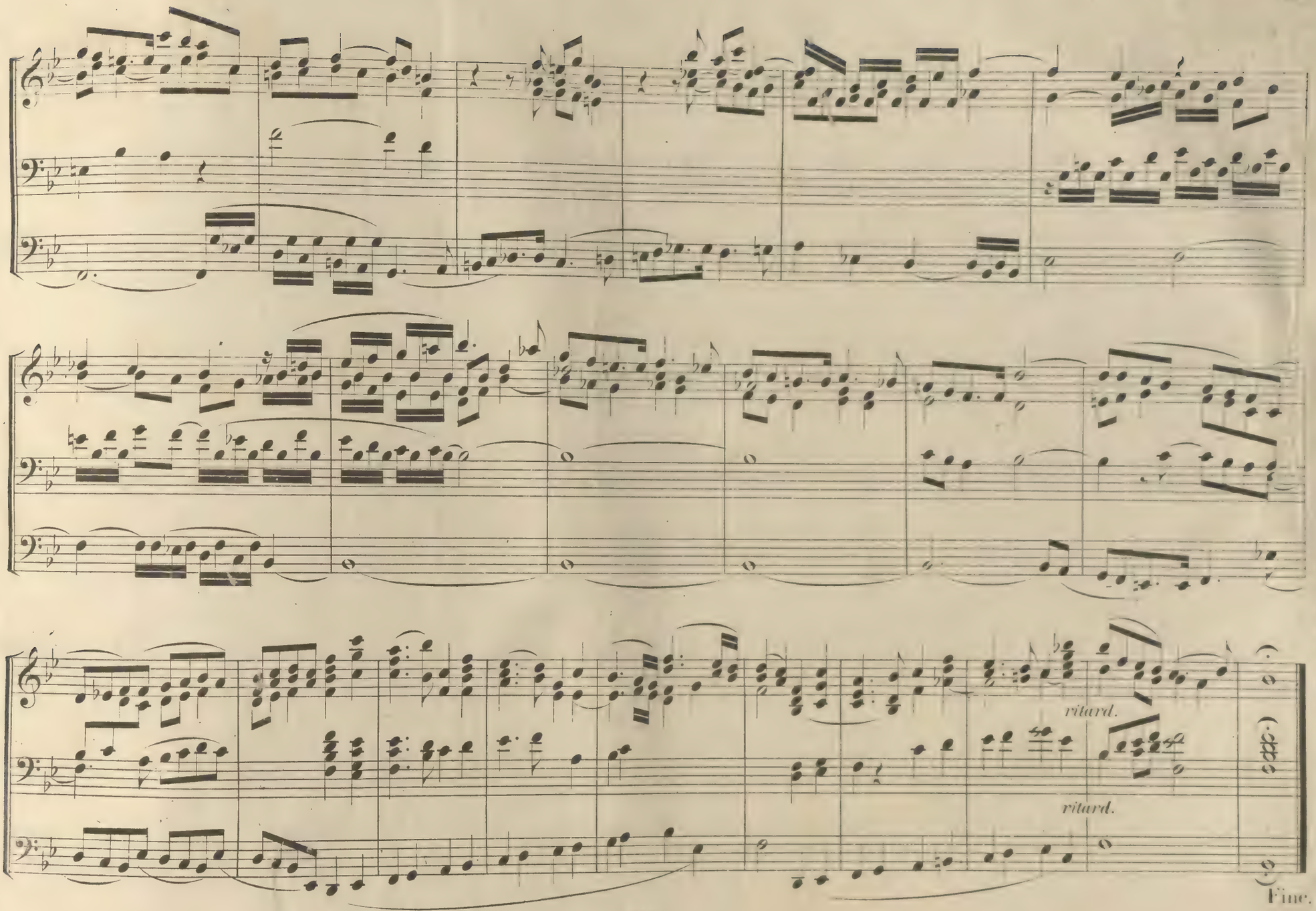


Allegro maestoso e vivace. M. M. $\frac{3}{4}$ = 100.





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